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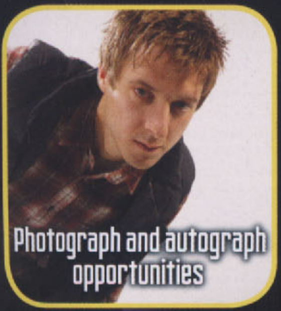
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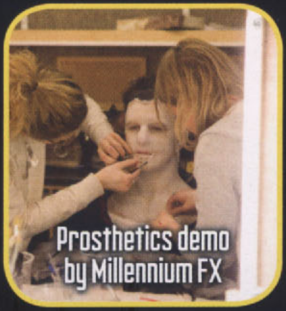
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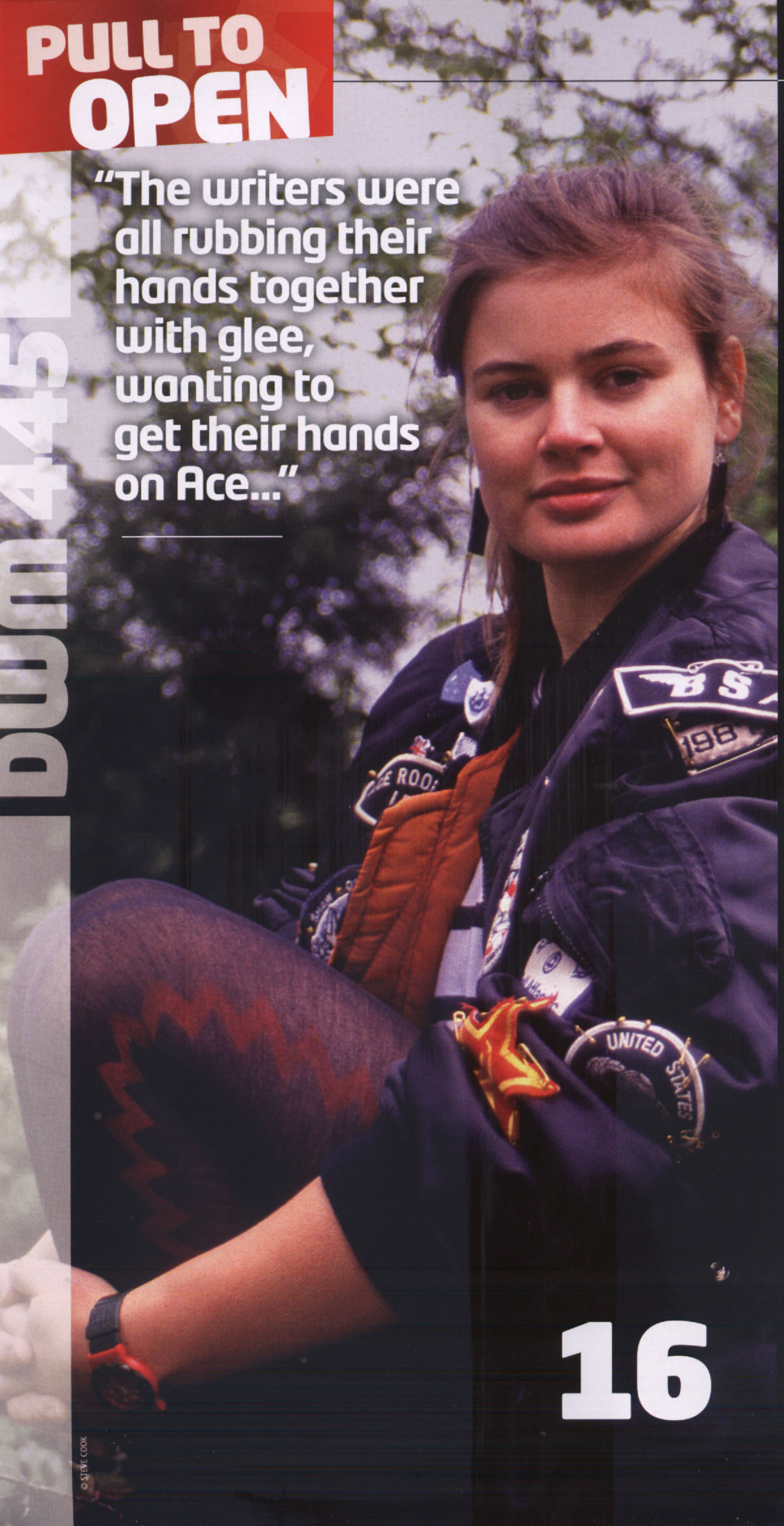

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"The writers were all rubbing their hands together with glee, wanting to get their hands on Ace..."

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DOCTOR WHO MAGAZINE

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LETTER FROM THE EDITOR

The last couple of **DWM** covers have celebrated 1960s and 70s *Doctor Who*, so this issue, while we wait for the return of the Eleventh Doctor, it's the turn of the 1980s. And quite right too.

1980s *Doctor Who* sometimes comes in for a lot of unfair criticism from fans. Perhaps it's understandable in a way. After all, this was the only decade in which *Doctor Who* ever *ended*. In 1989, after 26 consecutive years of appearing in the BBC's schedules, the Doctor vworped away, seemingly for good. And I do think that the stigma of being there when the axe finally fell has stayed with the Seventh Doctor and Ace ever since.

But it's wrong, I tell you, *WRONG!!!*

It might have taken a few years, but the kids who first came to love *Doctor Who* because of Sylvester McCoy and Sophie Aldred, are now all grown up. It's 25 years since Sophie was cast as Ace – a companion who was truly like none who had ever come before.

With the exception of Sarah Jane Smith, Ace has enjoyed an afterlife more than any other *Doctor Who* companion. After transmission of *Survival*, Ace's story continued in Virgin's *New Adventures* novels and Big Finish's audio CDs; she's been killed off in the **DWM** comic strip (outrageous!), she became the first of a new race of Time Lords in BBCi's *Death Comes to Time*, and she was last heard of in *The Sarah Jane Adventures* in 2010, running the organisation 'A Charitable Earth'. Not all of these things seem consistent with each other, it's true, but that's the beauty of Ace's story – it remains open-ended and mysterious.

It's a shame that the planned return of Ace in *The Sarah Jane Adventures* will never happen, but we can imagine that Ace is still out there somewhere, walloping Daleks with baseball bats, and lobbing cans of Nitro-9 at the bad guys. Thanks to Sophie Aldred's brilliant portrayal, Ace will live on forever.

And that's wicked!

Tom

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PRODUCTION NOTES...

Caroline Skinner - *Doctor Who*'s executive producer - writes exclusively for DWM...

This issue, Caroline reports from Down Under, as the *Doctor Who* Orchestra comes to town...

Last summer, when I first got this job, Russell T Davies told me I'd just *love* it, then laughingly warned that there'd be times I'd end up pushing a Dalek around a field in Caerphilly in the dark. Oh how I hooted! Ha! Yeah, right! Haha!

CUT TO:

I'm trapped in a lift with a big blue Dalek, *Doctor Who*'s Brand Manager Edward Russell, and the Assistant Artistic Director of the Melbourne Symphony Orchestra. Getting hotter and hotter (it's high summer in Australia right now) I imagined Russell laughing at me from snowy Manchester. And I thought. Yep. It's happened. It's real now. I'm in a lift being squashed by a Dalek – this can only mean I *really am* the new executive producer of *Doctor Who*...

The lift in question is in the Melbourne Convention Centre. It's early February. And Edward and I were attempting to take the Dalek to its photo-call on the Melbourne waterfront with that musical magician known as Murray Gold. However, like in any good episode of *Doctor Who*, we were thwarted on our journey through space, time and the Convention Centre by a deadly enemy. An enemy, in this case, known only by the name of "Oh God, how the hell do we get it down the *stairs*...?"

We're in Melbourne, by the way, for the first ever *Doctor Who* Symphonic Spectacular. So far, the rest of the world had been starved of Murray Gold, so we took an updated version of the *Doctor Who* Prom (performed at the Royal Albert Hall in 2010) Down Under for an Australian première that was hosted by actor Mark Sheppard, whilst maestro Ben Foster conducted the incredible Melbourne Symphony Orchestra. What was more incredible still: the *fans!!!* Five and a half thousand for each sell-out performance – and not just from Melbourne, they'd flown in from all over Australia, New Zealand, Asia. There were fezzes galore... innumerable River Songs... and quite a few girls in TARDIS mini-dresses. (Maybe I'll turn up to the next Tone Meeting in one; yup, that'd weird Marcus and Steven out). But joking apart, for me, right on the brink of this epic year of filming – *what* a brilliant experience to wander through the crowds and meet that number of people who love this show like nothing else on earth.

Picture the scene. I'm sitting in the middle of the auditorium, at the production sound desk. The atmosphere is electric. I mean, taking Murray's music to Australia is basically the equivalent of handing out happy pills to 11,000 people in one day. I dance, I whoop, oh okay – I confess – I also embarrassingly sob away at *Amy's Theme*. But secretly, what I've been looking forward to all day is seeing the all-new sequence from *The Doctor, the Widow and the Wardrobe* that will close the First Act. Because it's all about... *ME!!!* Well, okay, it's all about my first episode of *Doctor Who*, and that's actually a lot more exciting than me. I'm so proud of last year's Christmas episode, I truly am, and the beautiful theme Murray wrote for Claire Skinner's character, Madge Arwell, is a gorgeous, haunting piece. It sent shivers up my spine at the dress rehearsal.

Here we go. Claire Skinner appears on screen. "It's going to be the best Christmas *ever!*", or so she says. But WHERE'S THE MUSIC? The orchestra is silent. Everyone in the production team eyes each other in panic. Because technical hitch of all technical hitches: the audio clicks system (which tells the musicians when to play) has broken. Try again. "It's going to be the best Christmas... *ever!*" Um. It's really not.

The conductor, Ben Foster, starts doing an elaborate and skilful mime act to the audience of hanging his head and acting out True Shame! But then an amazing thing happens. I turn to look at the audience's faces, expecting to see general despair and widespread grumbling... But no! Everybody is holding up sonic screwdrivers, like lighters in the air at a rock concert. Trying, like the Doctor, to fix things! After three more painful attempts it finally works. The MSO, of course, say they mended it. Personally, I prefer my theory that it was a combination of love and sonic technology.

Two standing ovations later and it's time to come home. Newsflash. Heathrow is closed by snow. How can this be? It's 30 degrees here for a start – and, I don't mean to be rude, but don't they *know* I need to start filming *Doctor Who* in just over a week...? Clearly not, as the airline rep says we'll definitely make it to Asia, but from then on, quite frankly, nobody knows. Realising even a Sonic won't get me out of this one, I double my downloads of classic *Doctor Who* audiobooks in case I get stranded for days.

I'm sitting on my own in Hong Kong airport, praying for a break in the weather, thinking, 'BLIMEY! In a couple of days' time it's our first readthrough! We'll be saying a sad goodbye to Karen and Arthur, and an astonishing hello to well-I-couldn't-possibly-tell-you! But what I *can* say, is that you just won't believe the ideas Steven Moffat has for the next series. I love working with him, already. Every day, he'll pull another mischievous, brilliant thought out of his *Doctor Who* magician's hat (is that a fez?), and I'll think, 'Gosh, yes! We *so* have to do that! That's the Definition of *fun!*", then wonder why I've not had a panic attack. Once I'm finally on the plane into Heathrow, I re-read Steven's scary, thrill-ride of an opening episode. There I am, gasping and laughing away to myself, and kinda wishing planes had sofas – because if there'd been a sofa on this one, I would've hidden behind it.

Right now, it's Sunday evening. In the morning – Monday 20 February – I'm getting the early train to Cardiff for Day One of the shoot. Matt's probably dusting off his tweed jacket as I type. And I've always wanted to write this next sentence, so humour me: *THE DOCTOR WILL RETURN!*

Tomorrow, in fact... DWM

> **"I thought: 'Yep. It's happened. I'm in a lift being squashed by a Dalek. I *really am* the new executive producer of *Doctor Who*...!'"**

Illustration: Ben Morris

GALLIFREY GUARDIAN

Our TARDIS trio are pleased to be back!

The Doctor welcomes back Mr and Mrs Pond

Doctor Who went back into production on Monday 20 February 2012 with a new series of adventures, set for transmission later in the year.

Matt Smith returns as the Eleventh Doctor, and is joined once again by Karen Gillan and Arthur Darvill as Amy and Rory Pond. However, the new adventures will see the time-travelling couple's departure from the show.

The first recording block is made up of Episodes 2 and 3, directed by **Saul Metzstein**, a newcomer to *Doctor Who*. Saul's previous work includes the 2010 series of *Upstairs, Downstairs*; *Micro Men*, the dramatisation of the rivalry between 1980s computer firms Sinclair and Acorn; and 2001 comedy *Late Night Shopping*, for which he won Best Director at the Scottish BAFTAs.

Episode 2, the first to go before the cameras, has been written by Chris Chibnall. The episode guest stars **Rupert Graves**, best known for his starring roles in the Merchant Ivory adaptations of EM Forster's novels *A Room With a View* and *Maurice*. Most recently he has played the recurring role of Detective Inspector Lestrade in BBC One's *Sherlock*.

Also guest-starring in Episode 2 – as Brian – is **Mark Williams**, well known for playing Arthur Weasley in the *Harry Potter* movies, as well as roles in many TV shows and movies including *Randall and Hopkirk (Deceased)* in 2001, 2008's *Sense & Sensibility*, and *Grass*. Mark also played a variety of characters in *The Fast Show* and has previous *Doctor Who* form having played Maxwell Edison opposite Peter Davison's Fifth Doctor in the Big Finish-produced audio drama *The Eternal Summer*.

Another *Harry Potter* actor appearing in Episode 2 is **David Bradley**, who played mean-spirited caretaker Argus Filch in the movie franchise. Amongst David's other recent roles are appearances in *Game of Thrones*, *Waking the Dead* and *Blackpool* (alongside David Tennant). Although this is David's first *Doctor Who* role, he previously provided the voice for one of the Shansheeth in the *Sarah Jane Adventures* story *Death of the Doctor*, which guest-starred Matt Smith.

The third episode, written by Toby Whithouse, will be recorded on location in Spain which will be masquerading as America's Wild West. *Doctor Who's* production team previously travelled to sunny Spain in 1984 for the filming of the Sixth Doctor story *The Two Doctors*.

The guest cast features **Adrian Scarborough** as Kahler-Jex. Adrian is currently starring in BBC One's *Upstairs Downstairs* as Mr Pritchard, and has also appeared as Pete in *Gavin & Stacey*, and as Mr Johnson in *Cranford*.

Ben Browder will also be guest-starring in this episode. Following his four-year stint as the lead in *Farscape*, playing the lost astronaut John Crichton, Ben took on the regular role of Cameron Mitchell in *Stargate* and has had guest roles in *CSI Miami* and *Chuck*.

Also among the guest cast of Episode 3 will be Mexican actor **Rob Cavezos**, who will be playing Walter. Rob recently completed filming on the Ron Howard-directed movie, *Rush*.

The second recording block of the new season is due to be directed by **Nick Hurran**, who helmed last year's *The God Complex* and *The Girl Who Waited*. Block Two also consists of two episodes – both of them scripted by head writer Steven Moffat.

Although no broadcast dates have been announced, Steven Moffat recently said, "We just had our official day commencing pre-production, so as for knowing when it's actually going to be shown is a little bit optimistic. But we'll definitely show it, and I'm pretty sure it will be the autumn."

Steven will also be responsible for the story that sees the Ponds parting company with the Doctor. "I'm writing that right now," Steven recently revealed. "It will be quite heartbreaking, I think you'll be in trouble watching it."

THIS ISSUE

Convention News

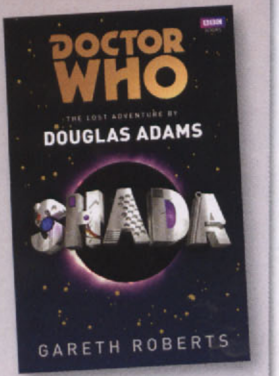
Karen Gillan and Arthur Darvill will join Matt Smith as guests at the official *Doctor Who* Convention in Cardiff on 24 and 25 March. p9 ►

Ace Adventures

Extras for the DVDs of *Nightmare of Eden*, *Dragonfire* and *The Happiness Patrol* are revealed. p8 ►

Epic Adventure

Sylvester McCoy is to star as Seventh Doctor in *UNIT: Dominion*, an epic four-hour audio play. p8 ►

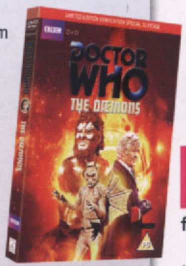


Shada signing

■ To coincide with this month's release of the novelisation of *Shada* from BBC Books, Forbidden Planet will be hosting a signing with author Gareth Roberts. Gareth will be autographing copies of the novel, adapted from Douglas Adams' original scripts for the abandoned Fourth Doctor story, at Forbidden Planet's London store on Shaftsbury Avenue from 6-7pm on 14 March.

Forbidden Planet Exclusives

■ Forbidden Planet has a presence at the BBC's official *Doctor Who* convention and will be making two items available exclusively at the event. The first is a variant of the 'Maxi-Bust' of the Eleventh Doctor with the sonic screwdriver replaced by a Jammie Dodger. *The Dæmons* DVD, released this month from 2|entertain priced £20.42, will also be available in a limited edition slipcase. Both items can be pre-ordered in advance of the convention by visiting the Forbidden Planet website at *www.forbiddenplanet.com*.



Moths update!

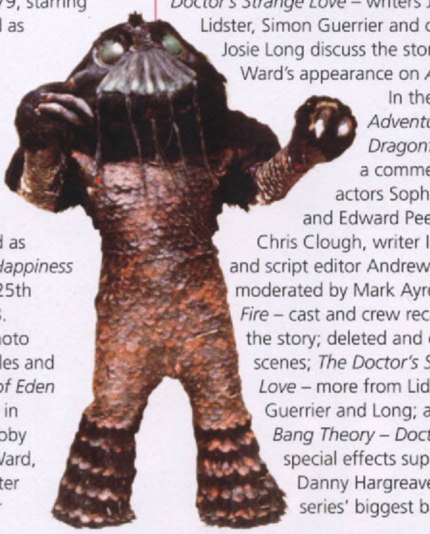
■ One of the forthcoming dates for *Moths Ate My Doctor Who Scarf*, the one-man stage show by Toby Hadoke, has changed from the information printed last issue. The gig on 31 March is *not* in Bradwell, Milton Keynes, but Bradwall, Cheshire. See *www.cheshireruraltouringarts.co.uk/theatre-143.html* for further details.

Nightmare of Eden & Ace Adventures - extras revealed!

Details of two forthcoming *Doctor Who* DVD releases for the spring have been announced by DVD producer 2|entertain.

Nightmare of Eden, a four-part Fourth Doctor adventure from 1979, starring Tom Baker, with Lalla Ward as Romana, is out on 2 April priced £20.42. This will be followed on 7 May by *Ace Adventures*, a two-disc box set priced £30.60, featuring two Seventh Doctor stories – 1987s *Dragonfire*, which saw the début of Sophie Aldred as companion Ace, and *The Happiness Patrol* from *Doctor Who*'s 25th anniversary season in 1988.

Both releases feature photo galleries, production subtitles and PDF materials. *Nightmare of Eden* sports a commentary track in which regular moderator Toby Hadoke is joined by Lalla Ward, guest-star Peter Craze, writer Bob Baker, effects designer Colin Mapson and make-up designer Joan Stribling. Other extras comprise *The Nightmare of Television Centre* – a look back at the making of the story; *Going Solo* – writer Bob Baker on working without regular collaborator Dave Martin; *The Doctor's Strange Love* – writers Joseph Lidster, Simon Guerrier and comedian Josie Long discuss the story; and Lalla Ward's appearance on *Ask Aspel*.



In the *Ace Adventures* box set, *Dragonfire* features a commentary from actors Sophie Aldred and Edward Peel, director Chris Clough, writer Ian Briggs and script editor Andrew Cartmel, moderated by Mark Ayres; *Ice and Fire* – cast and crew recall making the story; deleted and extended scenes; *The Doctor's Strange Love* – more from Lidster, Guerrier and Long; and *Big Bang Theory – Doctor Who*'s special effects supervisor Danny Hargreaves on the series' biggest bangs.

Fifi and Helen A: coming to an *Ace* box near you soon.

Toby Hadoke returns on *The Happiness Patrol* to moderate a commentary featuring Sophie Aldred, Chris Clough, Andrew Cartmel, writer Graeme Curry and composer Dominic Glynn. Other extras include *Happiness Will Prevail*, with the cast and crew recalling the making of the story; deleted and extended scenes; and *When Worlds Collide*, an extended documentary looking at *Doctor Who*'s occasional entries into the political arena.

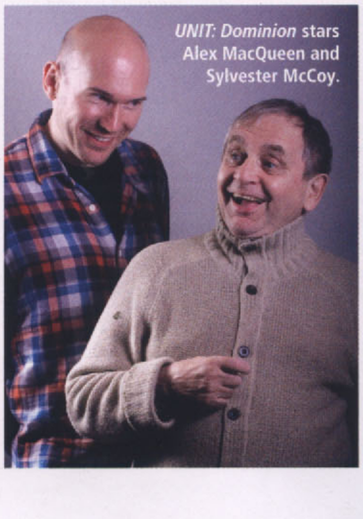
From spring, 2|entertain will be undergoing something of a regeneration, as the company's name will cease to exist, becoming instead BBC Worldwide Consumer Products. The 2|entertain logo will disappear, but the policy of printing double-sided covers featuring the BBC logo will continue.

Seventh Doctor in epic four-hour audio drama!

October sees the release of *Doctor Who – UNIT: Dominion*, a brand new epic four-hour full-cast audio play from Big Finish.

The adventure sees the Seventh Doctor (Sylvester McCoy) and his companion Raine (Beth Chalmers) attempt to prevent universal collapse – with the help of some old friends...

"This is an idea that was suggested by my trusty line producer David Richardson," explains executive producer Nicholas Briggs. "We'd had such fun doing some stories with the character of Elizabeth Klein and the Seventh Doctor. The whole alternative future/history/Nazi aspect of her character is fascinating and Tracey Childs, who plays her, is just brilliant. In the final story of that mini-season, the Doctor and the Time Lords sort of re-jig Klein's history and she ends up being the scientific advisor for UNIT, in the Doctor's absence. So, we dared to imagine a new series of UNIT – and this is the result. Almost two years in the making and nearly a year to go until it's actually released. That's production schedules for you!"



UNIT: Dominion stars Alex MacQueen and Sylvester McCoy.

As for what listeners can expect, Nick explains, "It really is an epic. It's around the length of the classic 1968 UNIT adventure *The Invasion*; but it's not just one invasion going on here. There are aliens galore and all sorts of bizarre inter-dimensional shenanigans."

Guest starring in *UNIT: Dominion* is Alex MacQueen, best known for his roles in *The Thick of It* and *The Inbetweeners*, who will be playing a pivotal role as... "another Doctor!" explains Nick. "Well, actually, that's all the explanation I'm giving at this stage. Alex is a superb actor and quite a devotee of *Doctor Who*. I remembered hearing and loving his performance in our *Lost Stories* release *Paradise 5*. When you hear a performance as good as that, you kind of keep it in your back pocket for a very special role in the future. So when this came up, I knew Alex was the man for the job, and we were extremely fortunate to get him."

Clock On!

***Doctor Who – The Eternity Clock*, a brand new side-scrolling console game developed for BBC Worldwide by Supermassive Games, is set for release later this month.**

The adventure features the Eleventh Doctor and River Song, voiced by Matt Smith and Alex Kingston, with both playable as characters within the game. The Doctor and River must negotiate a variety of challenging environments in multiple time zones, solve tricky puzzles and confront some familiar foes, including Daleks, Cybermen, Cybermats and the Silence. The Doctor can use his sonic screwdriver to open doors and operate devices, while River must use her hallucinogenic lipstick to escape the Stormcage prison. The PS3 version of the game offers a two-player option with the Doctor and River being controlled independently and even in different time zones, with the actions of one impacting on the other.

The Eternity Clock is released on Sony's PS3 and the new hand-held Vita device as a digital download title via the Playstation Network. A PC version will follow.

Karen Gillan joins the official Doctor Who convention

More guests have been announced for the official *Doctor Who* convention in Cardiff on 24-25 March. Joining Matt Smith and Arthur Darvill is Karen Gillan, completing the current TARDIS team. From behind the cameras, Toby Haynes will also be present to talk about his work as a director on the series.

DWM talks to Philip Murphy, Managing Director of Live Entertainment for BBC Worldwide, about the convention and what attendees have to look forward to...

Fans will be able to get up close to Karen Gillan.

What made you decide to organise a *Doctor Who* convention?

"In part it was the amazing reaction *Doctor Who* has had at Comic-Con over the last few years. We wanted to create our own event where fans could get together and share their passion for the show. We also wanted to create an event which was aimed at the serious fan – we already had successful events like the arena tour, the *Doctor Who* Experience, and the Symphonic Spectacular in Melbourne which were more on the live events spectrum; shows which take you inside the *Doctor Who* universe in one sense or another. We wanted to have an event that was more about how the programme is made."

How long has the weekend been in development?

"We've been working on this since 2009. Given that we were very busy on other projects like the *Doctor Who Live* tour, we weren't able to get the ball properly rolling until last year, after the dust had settled from opening the *Doctor Who* Experience."

What have been the biggest challenges in organising the convention?

"Focus. Given 49 years of history there is so much that we could do, so for this event we've restrained ourselves to focus on the current show, bringing in cast and crew from the Matt Smith era."

What do you think the highlight of the event will be?

"I think people will remember keynote panels where we bring together the stars and Steven Moffat. But my personal highlights will be the practical and SFX demonstrations, which demonstrate the magic of creating the show. That and the TARDIS set visits of course – so few people ever get to visit the Upper Boat studios where we make the show, and this is pretty much the last chance for anyone to see that set before production relocates to the new Drama Village, so I'm very excited that we've been able to open up a little bit of production history."

What kind of fan do you think the convention will appeal to?

"It's aimed at fans who want to understand how and why creative decisions are made, how the production team get from blank sheets of paper to 45 minutes of amazing television. While we recognise that some people want to meet their heroes and get autographs, we're aiming to provide a much more complete and interesting experience than the 'booth and queue' convention model."

Will there be different panels on both days, or are the schedules the same?

"Broadly speaking the two days have identical content, though different timings and with one or two changes to host or guest depending on the schedules of the cast and crew attending."

Have you ever been to a *Doctor Who* convention yourself?

"Personally, I've only been to general comic and sci-fi conventions, but between us the *Doctor Who* team has visited just about every convention you'll have ever heard of, either as a guest or as a customer. We think the best ones are relaxed, and give people a chance to share experiences without hours of queuing."

Will there be opportunities to get autographs from all the guests, and will any autographs be included in the price of the convention ticket?

"With 3,000 people attending, there's no way that everyone can get all the signatures they might want. All the supporting cast will be signing at various times (no fees) with a timetable we'll publish each day. For Matt, Karen and Arthur we've offered signing/photo opportunities with ticket purchase to guarantee people time with them."

What memories do you hope attendees will take away with them?

"Memories are a big part of our event business – we think that, done well, events based on BBC shows create really strong memories. Obviously I want fans to come away having seen the cast in a relaxed and informal manner, but equally I hope that everyone goes home knowing some more about how the programme is made and a greater appreciation for the series."

Exec producers Caro Skinner and Steven Moffat will be meeting fans at the official convention.

Do you have any plans for a convention for the 50th anniversary?

"We're very focussed on delivering this convention for now. I can say that we have a lot of exciting plans for the 50th year and that we want to continue to expand our live event offerings, so you'll be hearing more soon!"

Tickets for the *Doctor Who* official convention can be purchased from *www.dwconvention.com*

Bernice charity

■ Sylvester McCoy and Sophie Aldred have lent their talents to a special charity audio adventure to celebrate the 20th anniversary of former *Doctor Who* books companion Bernice Summerfield. *Many Happy Returns* brings Benny (played by Lisa Bowerman), together with many faces from the character's past in a tale written by Paul Cornell, Justin Richards, Jacqueline Rayner, Rebecca Levene, Scott Handcock, Stephen Cole and others. Proceeds will be donated to the charity Invest in ME. For more information see *www.investinme.org/index.htm*. *Bernice Summerfield: Many Happy Returns* will be released by Big Finish later this year.

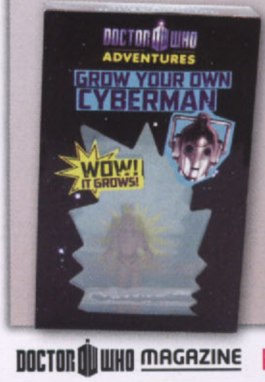
Jacqueline's Book

■ Jacqueline Pearce, who played Servalan in the BBC's sci-fi series *Blake's 7*, has written her autobiography. *From Byfleet to the Bush* is a candid account of the actress's life and career, which also saw her guest star as Chessene in the 1985 *Doctor Who* story *The Two Doctors*. The book is available now from *www.fantomfilms.co.uk*, with an audiobook, read by Jacqueline, due to be released on 9 April.

From Byfleet to the Bush
JACQUELINE PEARCE
An Autobiography

Doctor Who Adventures

■ Issue 259 of *Doctor Who Adventures*, the weekly mag for younger readers, is out now and includes a growing Cyberman (just add water!) and a pack of the *Monster Invasion* cards and a ghostly new comic adventure for the Doctor, Amy and Rory. The mag costs £2.50 from newsagents and supermarkets.



BEYOND THE TARDIS

Dominic May tells us what the great and good of *Doctor Who* have been doing away from the series...

It's *True Love* for David Morrissey, David Tennant and Bilie Piper.

Who's Relieved?

■ The current *Doctor Who* cast takes part in four-hour extravaganza *Sport Relief Goes Global* on 1 April while *Sport Relief 2012* from 23 to 25 March features **David Walliams** in *Walliams vs the Thames*. **Catherine Tate** and **David Tennant** also appear in related programmes while **Arabella Weir** took part in *Let's Dance for Sport Relief*.

Matt Clone

■ **Matt Smith**'s 2010 performance as Thomas opposite Eva Green in *Womb*, which has screened at various film festivals, is retitled *Clone* for its 7 May DVD release. Matt is current patron of the Royal Court's Young Writers Festival running until 14 April.

Companion Briefs

■ **Karen Gillan** performs the closing voiceover from *Brief Encounter* for Sky Arts 2's *In Love With… Coward* on 12 March. **Arthur Darvill**, has recorded the dialogue for movie short *Penguin*, playing two-foot tall puppet penguin Sam. He showcased his new musical subversion of *Cinderella* during the *nabokov Arts Club: Fable* at Battersea Arts Centre on 2/3 March.

Arthur's *Penguin*.

Awards

■ **David Tennant** won Best Actor for **Murray Gold**'s *Kafka: the Musical* at the BBC Audio Drama Awards on 29 January with **Stephen Wyatt**'s *Gerontius* taking Best Radio Drama Script. **Matt Smith** presented **Olivia Colman** Best Actress for *Tyrannosaur* at the *Evening Standard* British Film Awards on 6 February. **Louise Jameson** hosted The Off West End Awards on 7 February at the Theatre Royal Stratford East. **Sheridan Smith** won 2011 Critics' Circle Theatre Awards Best Actress on 24 January for *Flare Path*.

David and Billie in Love

■ **David Tennant**, **Bille Piper** and **David Morrissey** each star in episodes of *True Love*, a new BBC One drama made through improvisation, due to air in March. David has recorded *Romeo and Juliet* (Prince Escalus) and *Twelfth Night* for Radio 3's April *Shakespeare and Love* strand. In March he narrates BBC One's *Disabled Parents: Are You Having A Laugh?: Jokes, Nappies and Wheelchairs* about activist Laurence Clark and BBC Four's *Twenty Twelve* Series Two, features in Radio 4's *Waiting for the Boatman* (9 March) and is Charles Darwin in animation *The Pirates!* (from 28 March). He narrated BBC Two's *Wild About Pandas* on 10 February while his work with **Sophie Aldred** on CBeebies animation *Tree Fu Tom* premièred at a BBC Children's Television 10th Anniversary event on 18 February.

Antigone's On

■ **Christopher Eccleston** plays Creon in a new National Theatre production of Sophocles' *Antigone* at the Olivier from 23 May (Box Office 020 7452 3000). **Sylvester McCoy**, who introduces The Men That Will Not Be Blamed For Nothing's new album out 12 March, is Mr Peters in the world première of JC Marshall's *Plume* at Glasgow's Tron Theatre until 17 March (0141 552 4267). **Peter Davison** completes a marathon 27 months as Professor Callahan as *Legally Blonde* bids farewell to the West End on 7 April (08448 717631).

JB on JR

■ **John Barrowman** is fronting a Channel 5 documentary about *Dallas* to herald the return of the primetime soap, having hosted an ITV1 pilot in which celebrity teams answer questions about his life. He appeared on BBC Two's *Watson & Oliver* on 20 February and with sister Carole has heavily promoted novel *Hollow Earth* on TV and radio.

Classy Sherlock

■ The 2012 Edinburgh International Television Festival (23 to 25 August) includes a *Sherlock* masterclass run by **Steven Moffat**, **Mark Gatiss** and **Sue Vertue**. A third *Sherlock* series is unlikely to air before 2013. Gatiss promoted his Donmar Theatre run as Captain Brazen in *The Recruiting Officer* (until 14 April) on Graham Norton's Radio 2 show on 11 February, the outcome sparking speculation he may write a 50th anniversary TV drama about the creation of *Doctor Who*.

Jean's Up Again

■ Happily, **Jean Marsh** sufficiently recovered from her stroke last September to rejoin *Upstairs Downstairs* (BBC One until 25 March) as Rose working alongside **Alex Kingston** as Dr Blanche Mottershead.

Down Under

■ Inspired by the *Doctor Who* Proms, *Doctor Who Symphonic Spectacular* was presented by **Mark Sheppard** in Melbourne on 4 February, featuring **Murray Gold**'s music and **Ben Foster** conducting the Melbourne Symphony Orchestra.

Paul Steps on Gas

■ During March **Paul McGann** presents four-part Sky Atlantic series *The Petrol Age*, recounting the history of British motoring and seen driving some classic cars. **John Simm** has become the voice of Peugeot.

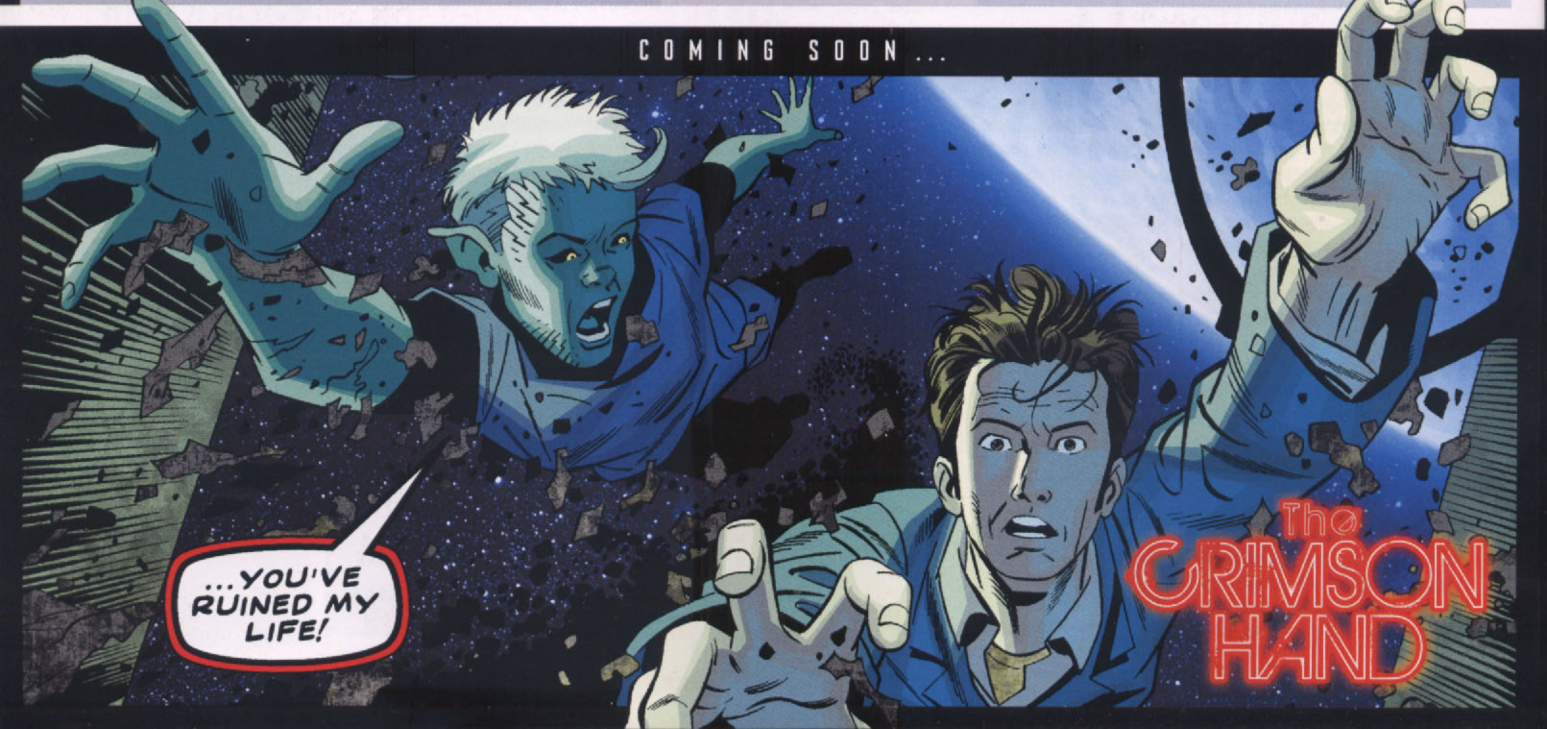
Quickies

■ **Bernard Cribbins** narrated Radio 4's *Holy Mackerel – It's My Life!* (2 February). **Camille Coduri** donated to *Dress for Success 2012* on behalf of Grimsby's Women's Refuge. **Yasmin Paige** plays Beth Mitchell in BBC Three comedy *Pramface* (to 29 March). **Gugu Mbatha-Raw** is child services social worker Clea Hopkins in Fox's *Touch* (Sky 1 from 13 March). **Bonnie Langford** featured on *The Talent Show Story* (28 January). **Adam Smith**'s Chemical Brothers movie *Don't Think* hit cinemas on 3 February.

Frederick Treves.

Obituary

■ **Frederick Treves**, who played Brotadac in *Meglos*, died on 30 January aged 86. Former Olympic fencer and fight choreographer **Bob Anderson**, who was a Fighting Guard in *The Enemy of the World* Episode 4, died on 1 January aged 89. *Whose Doctor Who*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BBC

GALAXY FORUM

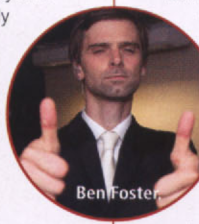
DOCTOR WHO
HOW THE DALEKS EXTERMINATED DOCTOR WHO'S HISTORY!

The Doctor Down Under, the series abroad, the 50th anniversary and the *real* Paradise Towers – it's your letters!

Australian fans recently flocked to Melbourne's Plenary Hall to attend the monster infested *Doctor Who* Symphonic Spectacular...

WHO'S DOWN UNDER...

I just wanted to say a heartfelt thank you to everyone involved in bringing the *Doctor Who* Symphonic Spectacular to Australia. Having been a fan of the Doctor since the 1970s, I never in my wildest dreams thought that I would have an opportunity to attend such a spectacular event and be only two metres from a real Dalek! My family travelled 3000 miles from the north of Australia to Melbourne for this event and it was *brilliant*!


Ben Foster

Thank you to Murray Gold for writing such evocative music, to Ben Foster for his dynamic and expressive conducting, to the Melbourne Symphony Orchestra for such a superlative performance, and to the singers and the wonderful production crew, who took the time to present us with so many real monsters from the best show on television. Please come and visit us again soon!

JULIE SANDERSON TOWNSVILLE, AUSTRALIA

I have just recently been to the *Doctor Who* Symphonic Spectacular in my home town of Melbourne on 4 February and it blew me away. I was three rows back from where the monsters walked past. The live music was outstanding, breathtaking, moving! I almost cried when *Vale Decem* (*Farewell, Ten*) was played as David Tennant was my first Doctor (I'm a latecomer to *Doctor Who* as I was born in 1981 and was too young to remember it in the 80s).

Matt Smith's video message was funny and adorable. When I saw the 2010 UK *Doctor Who* Prom on TV, I was wondering if it would ever come Down Under. Someone anwered my prayers (possibly Steven Moffat) and brought the show here to my hometown.

I was proud to have it here and I even got to meet conductor Ben Foster, composer Murray Gold, and host Mark Sheppard, when they signed autographs after the show. They were all lovely! But the biggest buzz was having a photo with Ben Foster. He is so sweet. I think he looks a bit like David Tennant. It was a fantastic day and I hope they come back soon.

MERAN COVOLO EMAIL

Murray Gold and friend – big hits Down Under!

© EDWARD RUSSELL

STAR LETTER

What an absolute delight and privilege it was to attend the *Doctor Who* Symphonic Spectacular in my hometown of Melbourne, Australia. Plenary Hall was the ideal spot to host the concert, resembling the Millennium Centre in Cardiff, and it was filled to capacity with fans young and old.

The Melbourne Symphony Orchestra was at its very best; and what a thrill not only to see Ben Foster conducting, but the maestro himself, Murray Gold, who addressed the audience towards the end of the concert, then joined the orchestra on piano for *Song of Freedom*.

The wonderful Mark Sheppard was presenter and – oh! – The excitement of seeing so many monsters up close and personal! Although it would have been wonderful to see the Doctor in the flesh, the next best thing was a filmed insert of Matt Smith hoping we were all enjoying ourselves – that was the understatement of the century!

I would like to say a massive thanks to BBC Worldwide, the Melbourne Symphony Orchestra, Ben Foster, Murray Gold, Mark Sheppard and all the monsters. I didn't want the concert to end and I hope another will be planned for Melbourne in the not-too-distant future.

SHANI COSSINS WANTIRNA, S AUSTRALIA

Shani's letter wins her a copy of *The Wrath of the Iceni*, the latest audio adventure for the Fourth Doctor and Leela, out this month on CD from Big Finish price £10.99.

Keeping with the international theme, last issue's exploration of the 1960s sales of *Doctor Who* overseas got you thinking...

MISSING OVERSEAS

Reading the excellent *Doctor Who Overseas* article in **DWM** 444 gave me the impression there could be other private collectors holding *Doctor Who* episodes, blissfully unaware that they are missing! So here's an idea. Why doesn't the BBC engage in a lost episode awareness campaign? Adverts could be placed in relevant magazines or shown in slots between television programmes.

I know this would prove expensive, but on the flip-side, how much revenue would DVD sales of lost episodes generate in return? If such a campaign produced results, the BBC could then shift the advertising to those countries with a history of overseas sales...

ED HODSON EMAIL

DWM 444's feature on *Doctor Who Overseas* was an extremely engaging read. Until I read it, I had never really realised *Doctor Who*'s true reach during the 1960s. How many millions more must have seen the international broadcasts, I wonder?

Richard Molesworth's huge article is a great document of the success of a show that no-one expected to succeed as well as it did. It is a testament to all the hard work done by the show's creators that so many international TV stations bought it! Congratulations, **DWM**, on a very entertaining feature.

CALLUM COGHLAN (14) EMAIL

TEXT IN!

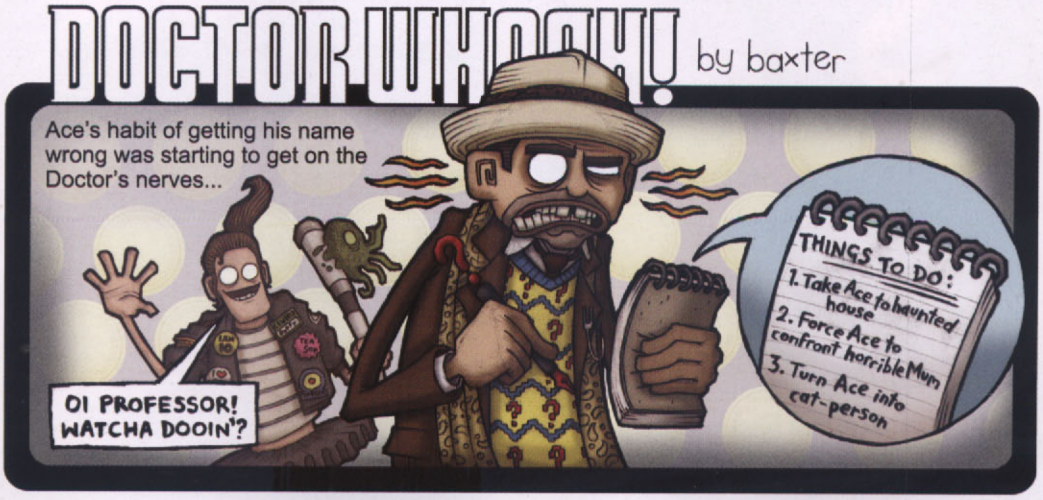
Message us from your mobile!

- **ELLIOT THORPE** I wonder if Azal the Dæmon uses Facebok as his preferred social networking site?
- **LOUIS** I think one of Sarah Jane's companions should become the Doctor's new companion.
- **HEATHER BROWN** On behalf of my boyfriend Paul Thomas, please bring back his adolescent crush, Nicola Bryant. She's still got it!
- **CARL JACKSON** How fantastic to see William Hartnell on the cover of **DWM** 444, and what a belting photo too.
- **RICHIE J HAWORTH** Loving the **DWM** covers of late, especially the February issue, but Hartnell does look very Welsh!
- **ALLYSON HOLLAND** I'm gutted that Karen and Arthur will be leaving next series but I will cry forever when Alex Kingston leaves, and Matt. *My* Doctor!
- **ANGUS** How about the fantastic Alison Lohman as the next companion?

Send your messages by texting DRWHO followed by your name and your message to 80088. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

* SERVICE PROVIDER: TELECOM EXPRESS, 0870 8804869.

DOCTOR WHOA! by baxter


Ace's habit of getting his name wrong was starting to get on the Doctor's nerves...
OI PROFESSOR! WATCHA DOOIN'?
AAAAAAAA
THINGS TO DO:
1. Take Ace to haunted house
2. Force Ace to confront horrible Mum
3. Turn Ace into cat-person

SEND YOUR LETTERS TO... Galaxy Forum, *Doctor Who Magazine*, Brockbourne House, Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.
Email: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or log on to Twitter and tweet us at www.twitter.com/dwmtweets

What a great informative article about overseas sales. I, for one, went straight to my computer and made a spreadsheet of who got what. What I'd really like to see now is an article or two on the tracking-down efforts overseas...

CHRIS STOBART NORTHAMPTON

I thoroughly enjoyed reading your feature about the overseas sales of 1960s *Doctor Who* episodes in **DWM** 444. It's amazing how many copies of episodes were made that no longer survive.

If the ABC in Australia had more relaxed censorship laws, which would have allowed them to accept more episodes, maybe we would have more existing now. Still, a big high five to all the world's broadcasters and collectors who have returned missing episodes to us to be enjoyed again. I can't wait to see *Galaxy 4: Air Lock* and *The Underwater Menace* Episode 2.

DAN SPINO EMAIL

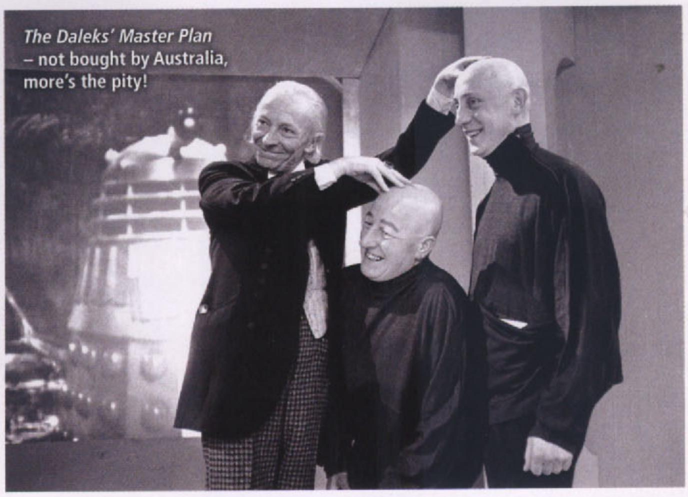
I've really enjoyed reading **DWM** 444 about the missing episodes. I had no idea that classic episodes had been sent from country to country!

LEWIS BOSTOCK (14) EMAIL

I fell upon your missing episodes feature with cries of delight. As a child, I had watched the black-and-white Hartnell and Troughton stories when they were broadcast by the then Radio Television Singapore (RTS). They made a deep impression on me and turned me into a lifelong fan. But as Singapore had broadcast the episodes a few years after their original UK broadcasts, and due to my tender age at that time, I have never been sure in exactly which years I had watched the First and Second Doctors' adventures.

Well, your feature solved my decades-long mystery! I had watched *Doctor Who* when I was still in kindergarten (1965) and kept right on watching it (with a break of two years in 1967 and 1968) till I was in Primary Six (1972). I also remember watching the Third Doctor's stories so I'm really looking forward to the second part of your fantastic feature!

HILARY HO SINGAPORE


The Daleks' Master Plan – not bought by Australia, more's the pity!

It may still be over a year away, but *Doctor Who's* 50th anniversary and the question of how it should be celebrated is a hot topic...

BIRTHDAY WISHES...

I've been thinking/worrying about the notion of a multi-Doctor story for the 50th anniversary. Ever since Patrick Troughton took over the role of the Doctor in 1966, each actor to play the character has done it his own way, his name becoming synonymous with his Doctor. To this end, the first three Doctors are irreplaceable, and should remain so. Having them played by other actors (physically or vocally) would defeat the point of what was achieved at the end of *The Tenth Planet*.

Additionally Doctors Four to Seven look like very different men now. With pretend Doctors and unrecognisable Doctors what would any of it really mean? So might I suggest that the kind of multi-Doctor story we're used to might not be the best way to celebrate the series – especially a series that continues to stride ever forward.

ELTON TOWNEND JONES (41) ST ALBANS

For my *The Eleven Faces of Doctor Who* anniversary build-up season of repeats next year, I'd show one story per Doctor all in the now-familiar format of two 45-minute episodes – with four-parters re-edited and re-titled Part One and Part Two, as required.

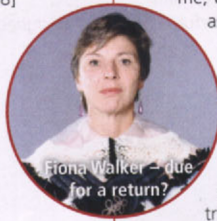
The trick of course is getting a good mix of classic/familiar companions, villains and monsters...

STU MADDISON EALING

NEMESIS RETURNS?

In the Canadian documentary on *Silver Nemesis*, Fiona Walker (who played Lady Peinforte) mentioned that she'd been in *Doctor Who* in its first year [*The Keys of Marinus*, see page 48] and was now appearing in the 25th anniversary year. However, she baulked at the suggestion of her appearing in the 50th anniversary. Although it seemed a long time away then, that year is almost here now – any chance she will appear and complete the set?

MICHAEL LEACY GRAVESEND


Fiona Walker – due for a return?

SEMIOTIC ANSWER!

For over 20 years I've been puzzled about that wonderfully abstruse line in 1987's *Dragonfire*, when the guard asks the Seventh Doctor, "Tell me, what do you think of the assertion that the semiotic thickness of a performed text varies according to the redundancy of auxiliary performance codes?"

I studied the dictionary definition of 'semiotic', asked around, and even tried to read my copy of *Doctor Who: The Unfolding Text* by Tulloch and Alvarado (I did get through a few chapters, but not enough to answer this burning question about semiotic thickness). My research led me to a fair idea of what the performed ►

twitter @DWMtweets

Join other DWM readers on Twitter!

- **@FlonaAnne** Saw *Timelash* for the first time. Am I alone in thinking it's really not that bad?
- **@TodayImNoel** Loved reading about Richard Senior in **DWM** 443. I'm 30 too, and remember the same things.
- **@Sent_82** Great review of *The Sensorites* by Gary Gillatt in **DWM** 444. Making even the slower paced stories fun to read about is an art!
- **@APoliceBox** Read the **DWM** 444 interview with Gareth Roberts last night. Really want to read *Shada* now – sounds like a great read!
- **@TMDWP** Nice to see Vicki and Troilus engaging in a passionate snog on page 21 of **DWM** 444. I hadn't expected that from a 60s story.
- **@misterphipps** Loving the cover of **DWM** 444. You can't knock Hartnell. Voted Sexiest Doctor Who 1963!
- **@SDElsden** Will certainly encourage my wife to read the *Battle of Wits* in **DWM** 444. Might get to watch *Lost in Time* tonight yet!

Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue...

The Doctor, living it up in *The Romans*.

ASK DWM!

Puzzled? Confused? Quizzical? Send all those knotty *Doctor Who* posers for us to answer!

? **DEAR DWM**
The TARDIS has a habit of taking the Doctor to the most dangerous places in time and space, where he's had to struggle to stay alive until the end of the adventure. But has there ever been a story where the Doctor has a relatively *easy* time of it?

DAVE SHELBOURNE EMAIL

DWM REPLIES: There certainly have, Dave. While in his first incarnation, the Doctor's many trips into Earth history often saw his companions subjected to life-threatening situations, while he spent most of the time enjoying himself! For example, in *The Aztecs* (1964), he relaxes in a garden, drinks cocoa and gets engaged; in *The Romans* (1964), he feasts on Roman delicacies, relishes a tussle with a would-be assassin and is entertained at Nero's court; and in *The Myth Makers* (1965), he's mistaken for a god, dines with Greek heroes and has a ride in the legendary Wooden Horse. In *The Massacre of St Bartholomew's Eve*, the Doctor doesn't even get involved in the action – he arrives in Paris, pops to the pub, visits the chemist, then goes off in the TARDIS after a couple of days' sightseeing.

Later incarnations sometimes had it easy, too; in 1982's *Black Orchid*, the Doctor plays cricket, runs himself a bath, and goes to a party – and although he is later falsely accused of murder, it's a less strenuous day by his own usual standards.

The Sixth Doctor's encounter with the Vervoids, as seen in Parts Five-Eight of *The Trial of a Time Lord*, must have been a doddle, as he lives through an adventure he's already watched on telly – twice! Later, the Tenth Doctor could put his feet up for much of the action of 2006's *Love & Monsters* (after besting the Hoix, he watches LINDA destroy the Abzorbaloff), 2007's *Blink* (he's sent back in time to 1969 and records a message to camera after being told what to say) and 2008's *Turn Left* (he goes shopping).

Undoubtedly, though, the Doctor's easiest adventure of all was *Mission to the Unknown* (1965), in which he never even turns up!

GALAXY FORUM

WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

The first question. The question that must never be answered: "Doctor who?" But how many times has the question has been *asked?* Search YouTube for: **first question doctorsmith14**

See how the original TARDIS prop measures up to its modern counterpart – and how they both compare to a real police box – with this CGI. Search YouTube for: **Real Police Box TARDIS**

The final moments of *Logopolis*, as you've never seen them before, in this classic spoof from the hugely talented Farmergeddon. Search YouTube for: **Bye Bye Tom Farmergeddon71**

The Third Doctor goes corporate as he battles the Daleks in this rare footage from a Vodaphone conference back in 1991. No, really! Search YouTube for: **Vodaphone v Daleks Roadshow**

Amateur CGI of the *Doctor Who* title sequence, now combined with a vortex effect, and in a striking shade of green! Search YouTube for: **Improved 2011 Title Sequence Samwoodhall**

text was, but the rest of it remained beyond me. After all these years, it's a relief to finally get the answer from Alan Barnes (*The Fact of Fiction*, **DWM** 444). Thank you, thank you! I am very glad of the continued existence of the auxiliary performance code known as **Doctor Who Magazine**!

KAREN BLOCHER EMAIL

THE BETTER HALF WRITES

Just want to say how much I enjoyed the *Battle of Wives* column in **DWM** 444. I would have showed it to my husband but he wouldn't have read it. He can't understand the love I have for *Doctor Who*; that's not to say he doesn't support me, though.

He bought me a Tom Baker T-shirt for our wedding anniversary one year, and didn't even say anything when I pointed out that the T-shirt was wrong (as it said Tom Baker was the Doctor from 1975-81). We are expecting our first child in three weeks' time, and for me it will never be too early to introduce her to the best programme ever. She's certainly 'watched' a lot already!

KATE GRIFFITHS EMAIL

SHOCKING OPINION

Not Sigourney Weaver.

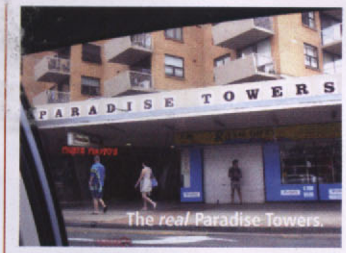
It's a shame Vanessa Bishop's *Earthshock* review (**DWM** 444) repeats the dull fan cliché that Beryl Reid was 'completely miscast'. Not only was Beryl's performance hugely enjoyable, but the saving grace of a crashingly macho story in which all the characters – men or women – were written for Arnold Schwarzenegger. What a relief when one turned out to be a short, crabby older woman; just right for a series that's always been more interesting than those that just cast 'uniform' (in both senses) roles rather than individuals. Hooray for Beryl Reid as Sigourney Weaver, Bernard Cribbins as Luke Skywalker, Arthur Cox as James Dean and using Weta's massive scary army-building CGI to make cute waving alien babies. Perfectly wonderful *Doctor Who* casting, all.

ALEX WILCOCK ISLE OF DOGS

PARADISE FOUND!

While on holiday on the Gold Coast in Australia, I made a strange discovery! We were driving past some hotels when one caught my eye. But you would never guess the name of the hotel. It was called Paradise Towers!

I don't know whether it was deliberately named after the 1987 *Doctor Who* story of the same name, or purely coincidental. It doesn't really look like the same building but it does look just as old as the story itself!



The *real* Paradise Towers.

H MENSO AUSTRALIA

IF I RULED THE WORLD...

I have been watching *Doctor Who* since the first episode – recently, I had a dream: I was the producer of *Doctor Who*. And this is what I did:

1 I established the true age of the Doctor. Based on the pre-production notes of Sydney and Verity. Each generation of the character was up to 2,500 Earth years. So, he is around 26,000 Earth years old – *not* 903! He is not human.
2 I used the known universe for stories/adventures.
3 I fully exploited the interior of the TARDIS.
4 I commissioned/wrote 11 programmes. Eight single tales; a two-part story and a Christmas Special.
5 No stories were based on Earth.
6 I was not concerned with marketing – so no Daleks, Cybermen, Sontarans were featured.
7 Previous regenerations of the Doctor were featured.
8 Romanadvoratrelundar and *some* other Time Lords appeared.
9 No sex, no love scenes were shown. He is an alien.
10 I introduced two new companions. One human, one alien.
11 I made sure there was less background music and brought in a simplification of the theme tune to reflect Ron Grainer's music.
12 I did not try and turn the Doctor into a 'James Bond'.
13 And because space is a vacuum, there were no 'sounds' in the space scenes.

And the series was a hit!

CJ CALVELEY (55½) WIRRAL, CHESHIRE

What would other readers do if they were the producer of *Doctor Who*? We'll leave you to ponder on that until we return for another issue in four weeks' time... **DWM**

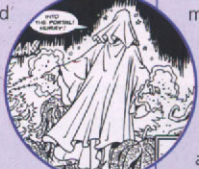
ON THIS MONTH... 15 YEARS AGO

DOCTOR WHO MAGAZINE
FREE! Double-sided posters
ELISABETH SLADEN

It's March 1997, and DWM is celebrating the publication of its 250th issue...

LIFE & DEATH!

To celebrate its new-look 250th issue, **DWM** ran a very special comic strip, *A Life of Matter & Death* by Alan Barnes, with art by Sean Longcroft and Martin Geraghty. The adventure included cameos from many of the most celebrated characters from the strip's history, and also a mysterious 'Grey Lady' who helped the Eighth Doctor and his companion, Izzy, triumph against the baddies. The Lady's identity was never revealed, but it was strongly hinted that she was the TARDIS herself – and all 14 years before *The Doctor's Wife*!


INTO THE PORTAL! HURRY!

LIS' LONGING

Chris Howarth and Steve Lyons caught up with actress Elisabeth Sladen for an exclusive interview in **DWM** 250. Lis' most recent performance as Sarah Jane had been in Radio 2's *The Ghosts of N-Space* in 1996, broadcast a few months before the death of Third Doctor Jon Pertwee. 'At the moment, Lis has no idea whether or not she has played Sarah Jane on radio for the last time and looks forward to possibly reprising the role with another Doctor,' revealed **DWM**. "I hope it doesn't come to an end with Jon's passing, I really do," said Lis. "I would be very sorry to have to let it go though, I really would, now I've found it again..." In the years to come, Lis would, of course, return to Sarah Jane – in style!

GO SURFING!

A half-page feature in *Shelf Life*, **DWM**'s review section, explored that a recent invention – the internet. *The Web Planet*, as the feature was called (geddit?), promised to 'occasionally turn an electronic eye to what's materialising online'. Intrepid surfers could discover much to keep them entertained, such as 'an intelligent discussion of *Doctor Who* as it stands now', 'tantalising photos from *Galaxy 4*' and *Doctor Who*-themed add-ons to state-of-the-art video game *Doom II*. *The Web Planet* continued to pop up in **DWM** over the next six years or so – long after the short-lived fad of the internet itself faded into obscurity.

END OF THE LINE

THE NEW ADVENTURES
THE DYING DAYS
LANCE PARKIN

Shelf Life also included reviews by **DWM** stalwart Dave Owen of the final *Doctor Who* books published by Virgin in *The New Adventures* and *The Missing Adventures* series – *The Dying Days* by Lance Parkin and *The Well Mannered War* by Gareth Roberts. Dave said of Gareth, who was writing for the Fourth Doctor and Romana, that he 'demonstrated an unsurpassed joy in celebrating the programme.' 15 years on, and Gareth would write one more novel for the two Time Lords – *Shada*...

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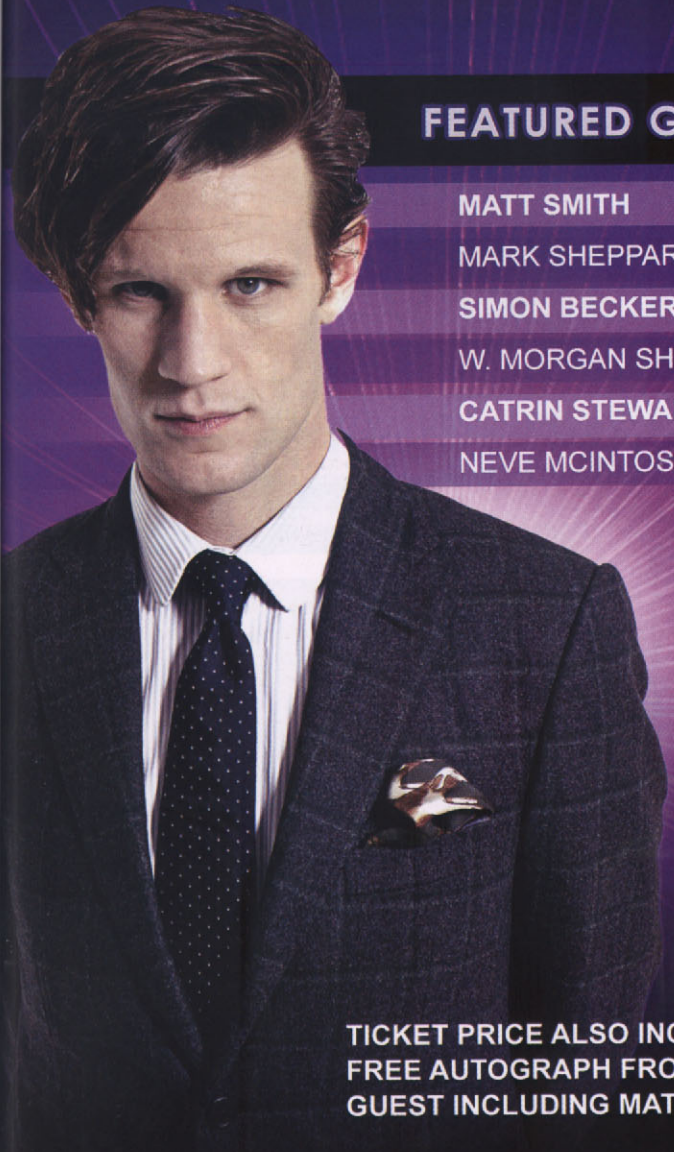

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DEAD

Gordon Bennett! Can it really be 25 years since Ace stepped on board the TARDIS? DWM catches up with trailblazing 80s companion, Sophie Aldred!

Interview by **BENJAMIN COOK**

'Funny thing is, if we'd had another year of *The Sarah Jane Adventures*, I'd have brought Ace back,' revealed Russell T Davies, in an email to **DWM**, when the former *Doctor Who* and *Sarah Jane* showrunner heard that we were interviewing 1980s *Doctor Who* girl Sophie Aldred this issue. 'I was already thinking of it. We'd done enough for children of the 60s and 70s, and it was time to reward 80s viewers.'

We read Russell's email to Sophie. A sentence in, and she's already punching the air in delight. "YES! Wow." Half a dozen of our fellow diners at Rules restaurant, in Covent Garden, are looking over to see what the fuss is about. Sophie is positively buzzing. "This is fantastic!"

Before our starters arrive (half a dozen oysters for Sophie, a steak tartare for **DWM**), we read her the rest of Russell's email: 'It's a great gap in the mythology,' he writes. 'We could have explained what happened to Ace, and how she left the Doctor. I was even tempted by the thought of *showing* it, with some sort of long-shot, cleverly-angled flashbacks. I wonder! Would we even have seen Sylvester McCoy waving goodbye in a long shot? (If I'm wondering this now, then I definitely would have done it in the end!) Sophie Aldred always, right from the start, said

A young castaway in 1987's *Dragonfire*.

Duck! Ace in action!

Ace's final story: 1989's *Survival*

COOL, STRONG AND AS BEAUTIFUL AS EVER!

Sophie Aldred with her Doctor, Sylvester McCoy; still having brand new adventures on audio...

such lovely things about the new *Doctor Who*, I would have loved to pay her back.'

In 2010 two-parter *Death of the Doctor*, Russell had mentioned Ace as being some sort of charity millionaire. Sarah Jane refers to a 'Dorothy' who runs A Charitable Earth ('ACE'), and has 'raised billions'. He explains how he would have introduced Ace into *The Sarah Jane Adventures*: 'I can see her pulling up on Bannerman Road – Scene 1, pre-titles – in a sports car and sunglasses –'

Sophie: "Wicked!"

'– all dead cool and strong, and as beautiful as ever. She's now a classy, tough businesswoman... but after five minutes with Sarah Jane, she'd be swinging that baseball bat, and reverting to childhood again, and *loving* it. Ah, bollocks. The stories that will never be.'

"I feel quite choked," admits Sophie. "You always hope, as a golden oldie *Doctor Who*er, or 'classic' as they kindly call us now, that you're in the back of the minds of those who make the present series, or certainly *Sarah Jane*, but because I've never met Russell, or had any communication with him, I never really knew what he thought about Ace. I sort of assumed – I don't know why – that maybe he didn't like the character."

Even so, Sophie observes a line of descent from Ace to the first companion of the revived TV series, Rose. "I'd love to ask Russell about that. Maybe he was thinking a bit about Ace when he wrote Rose. I'd love to think so, because there was such a lot of good about Ace in terms of connecting with an audience, and the reality and naturalism of the character, which Rose took up with a vengeance. Rose is much more emotionally developed and rounded a person, and she's not so f***ed up, but I'd like to think that there is a connection."

Would Sophie have returned to play Ace, if asked?

"I would have jumped at it. It would have been so amazing to work with Lis [Sladen, who played Sarah Jane], because we'd known each other for many years, from conventions. She and Katy Manning [Jo Grant] were my all-time *Doctor Who* companion heroes. No, I would have loved to have done *The Sarah Jane Adventures*. It would have been so rewarding. Thanks to Big Finish, it would have been quite easy to slip back into the character." Since 2000, Sophie has played Ace in over 30 original Big Finish *Doctor Who* audio plays. "I've done stories where Ace is a bit older, and I've really enjoyed that challenge...

"For Sylvester and me, it's never stopped, right from when Bill Baggs [founder of BBV, who produced unofficial video and audio *Doctor Who* spin-offs during the 90s] did his naughty CDs with 'the Professor' and 'Ace' – the precursor to Big Finish. It's a shame that Bill was so naughty about not getting the licence, but then Big Finish took up the mantle. I wonder whether *Doctor Who* would have come back to TV if it hadn't been a) for Big Finish carrying the torch, and b) for Russell. Nobody else could have really done it."

It still surprises Sophie when Russell – or current showrunner Steven Moffat – talks of his affection for her time on *Doctor Who*. "I'll tell you why," she says. "At the time, we were slightly reviled. It was partly the fans – *some* of the fans, I hasten to add. By no means all. A vociferous minority, who had no idea what [80s producer] John Nathan-Turner was going through with the BBC. They had it in for JN-T. When I came into the show, I distinctly got the impression that we were not that welcome, and that Sylvester's Doctor was perceived to be a bit silly, which it may have been...

"We felt a bit down about it sometimes. If you read the fan stuff at the time and shortly afterwards, you never really get the impression that Sylvester's Doctor was popular. Bless 'em, they'd grown up with Tom Baker and *classic* Doctors, and you know what it's like when your Doctor changes. It's heartbreaking. I didn't like it when Jon Pertwee turned into Tom Baker. Now, I meet people all the time who say, 'Sylvester is my favourite Doctor, and Ace was so great...' It's taken for that generation to grow up for the era to be reanalysed.

"Plus, do remember that *Doctor Who* in the 80s was considered very naff. If you were a *Doctor Who* fan, you had to hide away in your bedroom, in your zipped-up anorak, and play it down big time. At school, if boys were *Doctor Who* fans, then they were isolated and lonely, thought of as nerds and a bit odd. Nowadays, you can wear your anorak with pride, and how fantastic that is. It's quite a trendy thing to watch now, isn't it? This renaissance means that we're suddenly being looked at in a very different way.

"It's been fascinating looking back at the episodes for the DVD commentaries, and ►

"Maybe Russell T Davies was thinking about Ace when he wrote Rose. I'd like to think there's a connection."

reevaluating, looking at Sylvester's Doctor and going, 'Actually, in his last two seasons, if you look at [1989 serials] *The Curse of Fenric, Survival, Ghost Light*, you get this dark, manipulative Doctor, who's a real precursor to the stuff that's going down nowadays.'"

Is there a sense, wonders **DWM**, that the reputation of Sylvester's final two seasons - which are brilliant - suffers from the shadow cast by the preceding two or three years, which perhaps, tonally, felt rather less consistent?

Cosying up to Mike Smith in *Remembrance of the Daleks*. He asked her to the pictures.

Sophie nods. "Yeah. Okay. I think that's true. I mean, I hadn't watched any of Colin [Baker]'s era. I stopped watching around the time that Janet Fielding [Tegan] joined, in 1981, 82, because I moved away from home, so I'd lost touch completely. I'd heard about Colin's Doctor, blah, blah, and Sylvester had had to do the regeneration [*after Colin was axed, and declined to return for a handover story – Ed*]. I watched Sylvester's first one, *Time and the Rani* [1987], and his Doctor did take time to settle down. It was Sylvester who really wanted his Doctor to be darker. Once the idea took hold, he really ran with it.

"He tended to, straight away, go for his default, make-'em-laugh routine - which is no bad thing; it has worked fantastically in stuff he's done subsequently - but it would have been great if he'd gone straight in with his King Lear's Fool. He's so good at that. It's a shame that people remember him for the slapstick, and not the darker material... but I think that is changing now."

However, Sophie's portrayal of time-stranded teenager Ace hit the ground running. "I was so lucky," she admits. "At the time, I just did it. I got on with it. I read the character on the page. I thought, 'This is fantastic. I love this. I'm a tomboy. I understand this character. Let's go.' Looking back at *Remembrance of the Daleks* [1988], I tend to think Ace is this gung-ho, feisty character... but actually she's really sweet. She's actually quite feminine. She just wants somebody to love her.

"I was lucky that people related to the character, which, in a way, they hadn't with Bonnie [Langford, who played Ace's predecessor, Mel]. Bonnie came in tarred, unfortunately, with the same old boring brush of having been in *Just William* [ITV, 1976-77] many, many years ago." If Langford joined *Doctor Who* to escape her 70s child star alter-ego Violet Elizabeth Bot, she only found it reinforced through Mel, with her tight ginger curls and constant thcweaming. "I don't know how she put up with that for so long," considers Sophie, "because she's Bonnie Langford, not Violet Elizabeth...

"It was because she was such a good actress, for goodness' sake, that she got tainted. I have such a fondness for Bonnie. I remember this feeling Ace had towards Mel in *Dragonfire* [Ace's 1987 début adventure] - this protective, 'come on, donut, I'll look after you' sort of thing, which worked so well. I'd love to have seen more of them together. Now, there's an idea for Big Finish."

Forthcoming DVD release: *The Happiness Patrol.*

Next month, *Dragonfire*, and the following season's *The Happiness Patrol*, are to be released on DVD, as an 'Ace' box set. Asked if the character has dated well, Sophie says: "She was contemporary and trendy. Hm. I think she stands up pretty well, actually. Young people seem to still love her look. Her look hasn't really dated as much as it could have done had it been real 80s, with the hair. I'm quite amazed that people look back on the old episodes and go, 'Wow, this is fantastic.' I'd have thought that they'd go, 'This is so clunky and old.' But we never thought, at the time, how far-reaching our episodes would be - especially now, with this rebirth of the series, people discovering our episodes for the first time. It would be interesting to see what Amy Pond thought of Ace.

"In fact, my eldest son, who is 11, started his *Doctor Who* career with Matt Smith, then he said, 'Please can I watch one of yours? The one with the Cybermen in it?' So I showed him *Silver Nemesis* [1988]. After a while, he came up to me and went, 'Wow. It's just so bad!' I said, 'Oh, thanks a lot.' He said, 'No, no, I don't mean "bad". It's just... the special effects...' I said, 'Yeah, but what about the story?' 'Oh yeah,' he went, 'that's all right.'"

Ace was partly based on three real-life London teenagers. "I did meet the girls," says Sophie. "They came into the studio. But they didn't really have any influence on the way I was playing Ace. Now that I'm older, I would probably have done a lot more research, a lot more agonising over the character, but in those days... You know, I never went to drama school, just, sort of, making-it-up-as-I-go-along school. When I went for the first audition for Ace, I remember sitting in Union House reception, reading this audition speech, which was one of Ace's from *Dragonfire*, and it all just clicked. I thought, 'I know this character.' I don't know why, because I had a very happy childhood. I came from a middle-class family. Ace wasn't me, but somehow I knew, right from the beginning, how to play her."

> **"I tend to think of Ace as this gung-ho, feisty character... but actually she just wants somebody to love her..."**

The only other thing Sophie would try to do differently now, she says, is make Ace more cockney. "That's how it was written, but of course, at the time, on TV, you didn't do that. *EastEnders* [BBC, 1985-present] was pioneering, really. I did go up to [*Dragonfire* director] Chris Clough after the first few rehearsals and say, 'Am I playing her young enough?' - because she was nearly ten years younger than I was [*Sophie was 24 when she was cast as 16-year-old Ace – Ed*]. 'Am I acting her right for TV?' - because I'd only ever done theatre before. I'd never been in front of a camera. 'And should I do more of an accent?' He said, 'I think what you're doing is fine.' That was the only real note I had about Ace.

"Ian Briggs, who wrote *Dragonfire*, knew those characters so well, the three girls that Ace was based on, he put them on the page. So she was such a realistic character. And I was lucky that [script editor] Andrew Cartmel had come in by then. He was this young, quite trendy, university-educated guy; a total contrast to John Nathan-Turner. It was the most bizarre pairing. John was as camp as Christmas, Mr Showbiz *par excellence*... and sadly out of his time. Wouldn't he be fantastic now executive-producing *Strictly* or *X Factor*? He was Mr Eyes and Teeth. He would have loved it. He and Andrew were like chalk and cheese, but John recognised Andrew's talent and that Andrew had his finger on the pulse of this, sort of, streetwise character. John let us run with it."

Her pairing with Sylvester's Seventh Doctor was, says Sophie, also key to Ace's success. "Sylvester felt, from the off, that his Doctor could work well with this character. I remember standing in the school room in *Remembrance of the Daleks*, having a conversation with him about, 'You know, wouldn't it be great if the Doctor were, like, Ace's mentor, a bit of a guru figure?' Sylvester brought a lot to the ideas pool when JN-T was asking him about what he thought. They really listened to him as well."

Sophie's own inexperience – *Doctor Who* was her first acting job – matched Ace's own placing as the Doctor's apprentice. "Yes, it's a polite way of saying I didn't have a clue what I was doing," laughs Sophie. Did her inexperience ever worry her?

"No, I never had that feeling. Oh, the confidence of youth. I don't know whether it's an enormous ego I had, but I really felt very much at home in TV. On *Dragonfire*, I knew everybody's lines, I knew where everybody was meant to be standing, I had a little notebook in which I wrote down all my cues, all my exits and entrances, and all my blocking."

What did the other actors make of this?

"It didn't occur to me. I don't think it even occurred to me that it was actually going to go out on national television, and be watched by millions of people. Funnily enough, my eldest son has just done a bit of filming, and I was his chaperone. His very first shot was quite close to the camera – he had to push through some undergrowth, then turn back, and do a couple of looks. The director took him through it, and I watched. It was so weird – it was like watching myself doing *Dragonfire*. He just got it straight away. He just had this knowledge of how to do it, and working out where the camera was. I was shocked. That's exactly how I must have been on *Dragonfire*."

Was she ever reluctant to ask questions? She can't have known *all* the answers.

"No. That was another great thing that Sylvester taught me – always ask questions. He was forever saying, 'Wait a minute,' and stopping. Even on studio days, with time running out, and John Nathan-Turner tearing his hair out, Sylvester would just be like, 'This doesn't make sense.' Like, the classic cliffhanger moment." The literal cliffhanger at the end of *Dragonfire* Part One sees the Doctor lower himself over a rail, to dangle from his umbrella over an abyss, for no apparent reason. "It did make sense in the script," insists Sophie, "but not in the studio, and not when we were trying to shoot it very quickly."

DWM asks Sophie to paint us a picture of what it was like working on *Doctor Who* back then. "Well, put it this way – for a show about a Time Lord, we never had enough time. It was frustrating at times, because we would get into the studio and realise these scripts were far too long. Scenes would be cut. You'd realise that a lot was ending up on the cutting room floor. I got to the point where I could weigh a script at the beginning, and go, 'This is over.' I knew."

So why didn't the writers write shorter scripts?

"Yeah, well... it's very hard, as a writer, to gauge how long it's going to take to speak lines, even though they've spent hours and hours writing these scripts. The show did suffer from that. But there were ►

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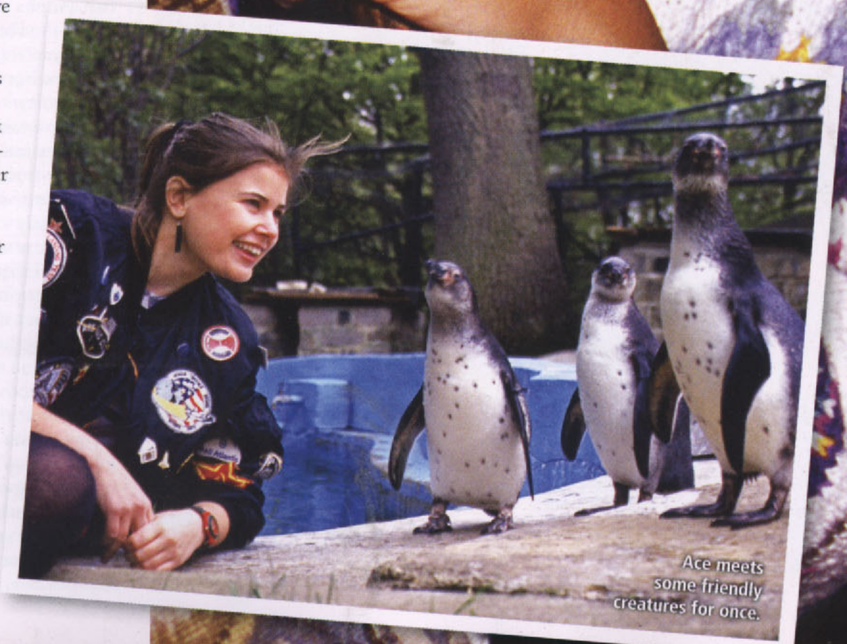

Ace meets some friendly creatures for once.

some lovely scenes that were left in. I love that one in *Silver Nemesis* of the Doctor and Ace just walking along the road together, whistling. Those lovely scenes - which you'd probably never get on TV now - really add to the whole atmosphere, because you can't be running around chasing monsters all the time."

Does Sophie feel she was well served by the scriptwriters?

"There was so much care taken over the scripts," she replies, "apart from the timing thing. The writers really understood Ace. I really think they were rubbing their hands in glee, wanting to get their hands on her. They were all new writers as well. They were coming into it fresh. It was exciting. I remember being taken out to a lunch with the writers of one of the seasons, and the writers getting to know me, talking to me about Ace, finding out the sorts of things that I could do, and potentially Ace could do... That was a brilliant idea."

Ace was, it's fair to say, something of a feminist icon, too. "I got a lot of feedback from people, especially girls, who realised that this was something very different. 'At last! A strong female character that we can really identify with. This character comes from the real world.' Although, funnily enough, at university, I remember going to my first meeting of this sort of feminist group, thinking, 'This sounds interesting,' but it was all these women sitting around talking about how awful men are. I thought, 'Actually, I really love men. This isn't for me.'"

Thrust into the public eye at the tender age of 24, Sophie says she was surrounded by friends who kept her feet firmly on the ground. "It would be very different nowadays," she says. "I've talked to Karen Gillan [Amy Pond] about this, and the culture of celebrity that we have now. You can't move without things being reported in papers, and just how careful you have to be. We didn't have that back then. *OK!* was still a few years away. I remember doing a photo shoot for my local paper, *The Mercury*... The photographer turned up at my Housing Association flat in Lewisham, rang the doorbell, and there I was in a t-shirt and shorts. He said, 'Why don't we go to that phone box over there, and I'll take a photo of you? That'll be fun.' It was all very ad hoc.

> "I've talked to Karen Gillan about celebrity culture. We didn't have that back then..."

Sophie tries to make *Ghost Light* guest star Sylvia Syms laugh...

"Even when I had the *Battlefield* accident," she continues, referring to the recording of the sequence where Ace is trapped in a water tank, when the tank cracked and water flooded out onto the studio floor, "and Sylvester saved my life, which he still reminds me of at every opportunity. All that appeared in the papers the next day was a little bit in the *News of the World* that said, '*Doctor Who* girl cheats death.' Nowadays, can you imagine the hoo-hah there would be?

"John Nathan-Turner wouldn't even get me a cab home after studio days. I went home to Lewisham on the tube or the train, and walked down the dark alleys. Sometimes I was recognised, but people didn't really care so much. I went to my local gym, and did an aerobics class once a week. One time, there was a little boy outside, in a queue, and he looked at me and said, 'I know you.' I was just about to get out my pen for signing autographs, when he said, 'Are you my gym teacher?' People weren't so tuned in to looking for celebrities. Occasionally, you'd get builders shouting out, 'DOCTOR WHO,' but it was a pleasant change from wolf-whistles, really."

When she *did* get recognised, that must have been a thrill?

"Ever since I was five," she nods, "and doing plays in our garage, in my prince's satin shirt - I always had to be the prince, and the director, and the writer - there has been a weird part of me that wants to be recognised. There's probably a lot of psychology there. It was especially nice when children recognised me, and I had a lot of mail from girls who had family problems. I replied to as many as I could."

Did she feel like a role model?

"I was never told to behave in a certain way. I don't think there was anything that I had to stop doing when I was cast as Ace, apart from riding a motorbike, and the usual BBC things, like don't go winter sporting. I don't think John Nathan-Turner ever said, 'Don't do this...' He was too busy partying himself. We did play hard." But the partying never got in the way of the work, she insists. "I went out clubbing one night in town with Sylvester, to The Limelight, in Cambridge Circus -"

DWM can't quite imagine Sylvester clubbing.

"Oh yeah, he did! It was great fun. I rode there on my bike from Lewisham, parked up outside, went and did a bit of clubbing, and then cycled home some time in the morning, and was up in time for filming the next day."

As our main courses arrive - Sophie opts for a crab salad ("I often think, it's lucky I'm not vegetarian," she says, licking her lips), **DWM** for a sirloin steak - we quiz Sophie further on John Nathan-Turner. The producer has come in for a lot of flack over the years...

"A lot of it probably hurt him very deeply," she considers, "but he didn't let it show. He had very good relationships with some long-time fans, and with the past Doctors and assistants that he'd worked with." Even so, Sophie confesses that it took time for her to get to know the producer. "He did have this acidic side," she reasons. "The first story I did as the assistant was when I really tried to get to know him, and he didn't know, really, what to make of me, I don't think."

In what sense?

"Well, here was somebody who didn't shave her armpits, didn't seem to know anything about showbiz, had never been in a TV studio, was completely green, and I think he just couldn't work me out - so he was quite aloof, in a way, and quite frosty.

"There were two things that happened. Firstly, we had some photo cards made, with a picture of me on it from *Dragonfire*. I took one look at this photo card, and didn't like it at all. I'm so not like that usually - I couldn't give a toss what I look like, or who says anything about me - but I thought to myself, 'If that's going out to the fans...' I mean, for a start, the printing had a sort of red streak, making it look like I had some strange birthmark. I've nothing against birthmarks, but I haven't actually got one. So I went to John's office. I said, 'I don't like my photo cards. Even my own mother doesn't recognise me.' And I looked fat in them - really podgy cheeks. The jacket didn't do me any favours. John lit a fag. He took a very long draw on it, and sort of looked down his nose at me. I felt like I was being frozen by this icy stare. 'Who do you think you are?' he said. He gave me a bit of a ticking off.

"Then there was the scene in the school room, in *Remembrance*, where I've just hit the Dalek, and I'm

Ace and Amy! The two companions compare notes.

jumping over desks. It was this big stunt sequence. I'd never done one before. And I'm very sensitive to cigarette smoke. I try not to say anything, but I really do suffer, and we were in this enclosed school room, and John was smoking in the corner. So I said to the floor manager, 'I wonder if possibly, just for this take, John could maybe put out his cigarette.' Again, it probably came across as this brattish thing... I saw the message being delivered, and I don't know if it was delivered in the right way, but John glared at me across the room. He opened his jacket, took out his pack of fags, took one, and lit it very obviously in front of me.

"As I was walking home, I was with Karen Gledhill [Allison], who I got on very well with, and we passed JN-T. Karen said, 'Goodnight, John,' and I said, 'Goodnight, John.' He said, 'Goodnight, *Karen*.'"

That sounds like childish behaviour for a man in his 40s.

"Yeah. Well, *Dragonfire* was fine, because I didn't really even know who he was. He just came in for the producer's run. It really only became noticeable on the filming of *Remembrance*. I never broached it with him – I wish I'd asked him about it years later – but I found it quite scary. I was going home and crying to my boyfriend, because I didn't know what to do about John. I didn't know if he thought he'd made a mistake in casting me, or if he didn't like me. I do remember being very upset about it. Maybe he was showing me he was the boss. He had to be the boss. Or maybe it was my take on it, feeling a bit insecure? I've always suffered from that typical actor thing of wanting to please people. Oh, and I don't drink – I don't like the taste of alcohol – and John thought that was weird, too. Although, Sylvester said that I used to act as though I was pissed out of my head all the time anyway. John got on very well with Sylvester right from the start."

DWM wonders whether the producer would have behaved differently towards Sophie had she been a 24-year-old lad. "Let's think. Very hard to say. Maybe. I come from a long line of matriarchs, so I've always had a bit of a problem thinking that women are the downtrodden ones. I don't know that I ever felt I was being treated differently as a young woman, especially because the character of Ace was a really strong woman, and having a gay producer... Eventually, I thought, 'There's no point in being a victim. I've got to sort this out myself. I need to get to know John, and he needs to get to know me.' We were filming on location for the next story, *The Greatest Show in the Galaxy* [1988-89], in Warmwell Quarry, in Dorset, and we were challenged to a skittles match in the pub by the cast of *Rockliffe's Babies* [BBC, 1987-88] –"

Well, of course you were.

"I know, as you do! They were also filming down there. On this particular night, John and I sat at the bar. I was drinking apple juice, John was drinking something stronger, and we just talked. We got to know each other, and I think then he realised who I was. From that day on, we got on like a house on fire. It was only once I realised that I had to stand on my own two feet..."

After that, the atmosphere on *Doctor Who* was as welcoming as any show Sophie has ever worked on. "Very early on, we decided that if people were coming in to work with us, the best thing to do was give them the best time possible. Have some fun. Good work comes out of people being happy, and feeling good about themselves. It wasn't a particularly conscious thing, except in the case of Sylvia Syms [Mrs Pritchard in *Ghost Light*], who came in looking very stern – some stuff was going on in her private life, I think – and Sylvester said, 'The first person to get Sylvia Syms to crack a smile gets a pint.'"

Who won?

"Sylvester, of course," smiles Sophie, "and Sylvia ended up having the best time. When we were doing *Ghost Light*, a lot of strikes were on, so we had to keep stopping rehearsing, getting out of the rehearsal studios, going next door to the pub, and sitting there until they decided whether or not we could go back to work, so we got to know each other really well. It was such a great time."

When *Doctor Who* was axed after its 1989 season, it was "a complete shock," says Sophie. "We'd all said our goodbyes – 'See you next term' – and gone our separate ways. I was doing a lot of children's TV presenting by then, and I remember exactly where I was when I heard the news – at the BBC rehearsal studios in North Acton. No mobiles, of course, so I got a call from Sylvester in the office outside. He said, 'Are you sitting down? I've some bad news, I'm afraid. We're not coming back next season.' It was entirely out of the blue. The BBC had made the decision, and John had told Sylvester. I waited a while for John to tell me, but he sent me a letter in the end. Looking back, I think he was probably so heartbroken that he couldn't bear to ring round and let me know. He had been keeping *Doctor Who* alive. In fact, he'd sacrificed his career for *Doctor Who*. He had got so associated with the show, he couldn't really do anything else. He must have been feeling really bitter."

Sophie poses for a photo with her co-stars and producer John Nathan-Turner on location for *Remembrance of the Daleks*.

And did Sophie?

"I'm not one to brood. I'm quite sanguine. Sylvester is the same, and that's part of the reason we get on so well – our political outlook, and our outlook on life, which is basically 'have a good time, live in the moment, try not to worry too much about anything, don't worry about money, be kind and generous, and love is the most important thing'. That's a good way to live. I don't think I've ever been into materialism that much. I'm like a butterfly, going from one thing to another. As an actor, you prepare yourself for that. The more you brood on it, the worse it is. You just have to accept things and move on.

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"Luckily, I had plenty of work. Soon afterwards, Bill Baggs started doing the whole precursor to Big Finish, and Sylvester and I were still good mates, and we had the conventions... It's just one of those things. I have a very different life now, but *Doctor Who* is still a big part of it. I find myself talking about it regularly, even at the school gates. I used to find it quite intrusive, but you can't complain, if you sign up to acting and the possibility of fame. It's nice that people remember, and who'd have thought?

"It's like when people say to me, 'Oh, your Dapol figure was terrible. The face is so bad.' I think, 'Yes, but if you'd told me, when I was watching Jon Pertwee in *The Green Death* [1973], with the giant maggots, that one day there will be a little plastic doll of me, how amazing would that be?' I've got mine on the kitchen windowsill. We've got Ace and Sylvester, with a Cyberman behind them. *Doctor Who* was a defining moment of my career, and I'm really proud of it. I've got so many jobs off the back of it. Even jobs I'm getting now, it's producers who used to be fans, who are going, 'I'd really like to meet Ace.' Then I go along and they tell me how much they loved it."

Does that make her feel old?

"No," she laughs. "Although, it is odd, because of course, to me, I'm still that age. I'm still 24. It's funny when kids come up to me at signings, and look at my photos in front of me, and look up at me, look down at the photo again, and say, 'Mum, who's that?' Some very nice people, who are a similar age to me, come up and say, 'You haven't changed at all.' I go, 'Yeah, right!' But that's because they've changed with me." DWM

The SECOND guy in the

There were two versions of Canton Everett Delaware the Third, and we've spoken to both! Meet Mark Sheppard – *and* his dad, Morgan...

Interview by **BENJAMIN COOK**

"I came second to an awful lot of people for many, many years," admits Mark Sheppard. "I wasn't making much money. I had years where I made, like, $18,000. Barely enough to support my family. It was like, c'mon, don't quit. I had to carve myself out as something other than being 'that English guest star actor'. Then suddenly I get this strange foothold in sci-fi," he beams. "I've gone from 'that guy' to people knowing my name. It's truly humbling."

There can't be many cult TV franchises that Mark hasn't gatecrashed. *The X-Files. Star Trek. Charmed. Firefly. CSI. Monk. 24. Battlestar Galactica. Dollhouse. Warehouse 13. Supernatural.* He's been in *everything*. "I'm coming up 48 years old, so I've been doing this a while. I keep forgetting I'm not 17 anymore," he says, when **DWM** meets him in London's Chinatown for some grub – but no booze (Mark is 22 years dry) – and a chat. "I remember when I had four credits on IMDb [Internet Movie Database], and I was like, 'Wow.' Now, there are 54 credits. I tend to recur on shows an awful lot. I hope I'm an asset [to the shows]. I've had an odd career."

Not only has Mark been in *everything*, he's met *everybody*. His anecdotes are punctuated with lines like "Then Ken Stott walks in," and "It turned out to be Justin Timberlake," and "I got kissed by Smokey Robinson in an airport lounge. I think he recognised me." In his youth, gregarious, British-born Mark was a professional musician, recording and touring with Robyn Hitchcock, Television Personalities, and Light a Big Fire, amongst others. These days, Mark is a Los Angelite, but while he's visiting the UK for a few days, appearing at a sci-fi convention in Birmingham (with his long list of cult TV credits, Mark is a regular and popular presence on the convention circuit), **DWM** seizes the opportunity to catch up with him in London before he flies home.

Last year, Mark played Canton Everett Delaware III, one of the Doctor's best buds, in *Doctor Who* season opener *The Impossible Astronaut/Day of the Moon*. It was, says Mark, "a massive honour" to play the ex-FBI agent, and he declares himself "a true fan" of the show. "Great writing, great characters. I love Matt [Smith]'s raggedy Doctor, eating fish fingers and custard. Russell [T Davies, showrunner from 2005-09] took *Who* to a level that was, like... I thought, 'I'm never going to get on this show.' Everybody wants to get on *Doctor Who*.

"By the time I got the job, I was neatly sandwiched between Sir Michael Gambon

"By the time I got the job, I was sandwiched between Michael Gambon and Hugh Bonneville. It's incredible company to be in!"

smartest room...

[Kazran Sardick in *A Christmas Carol*, 2010], Hugh Bonneville [Captain Avery in *The Curse of the Black Spot*, 2011], and Michael Sheen [House in *The Doctor's Wife*, 2011]," he laughs. "It's incredible company to be in. To be offered it, and not have to audition, was extraordinary for me. They were looking for somebody who had some sort of sci-fi profile, but wasn't too big. Certain people, if you put them in the show, it'd sort of kill it, especially as Canton. If you put in William Shatner, it doesn't work."

Mark's real-life father, W Morgan Sheppard [*see interview on page 25 – Ed*], was also cast in *The Impossible Astronaut*, as the older version of Canton. "Essentially, I said 'yes' for him," Mark confesses, "without actually asking him. Well, I knew he'd want to do it. He trusts me, and I trust him. Of course ►

he'd bloody do it. It's *Doctor Who*! For my kids, their dad was in it, and grandpa was in it, and they became enamoured by it. They haven't missed an episode since. Matt is their Doctor. They never had Tom Baker. They never had a choice between Peter Davison or Sylvester McCoy. Matt is *Doctor Who* to them. Matt *is* that whole show."

But Mark refutes the suggestion that *Doctor Who* is a kids' show. "It's always been mindful of children, but... is [showrunner Steven] Moffat writing for kids? Or is he writing for himself? We're all little boys, really. He breaks a lot of comfort rules. Like, Alex [Kingston, who plays River Song] as the love interest. I think it made her a little... not uncomfortable, but she was going, 'Wow, are you sure? Does this play?' I'm sitting there going, 'Yeah! It's fantastic.' Steven takes those risks. River is his muse. River and Amy."

Which makes Canton... the man Steven wants to be, right?

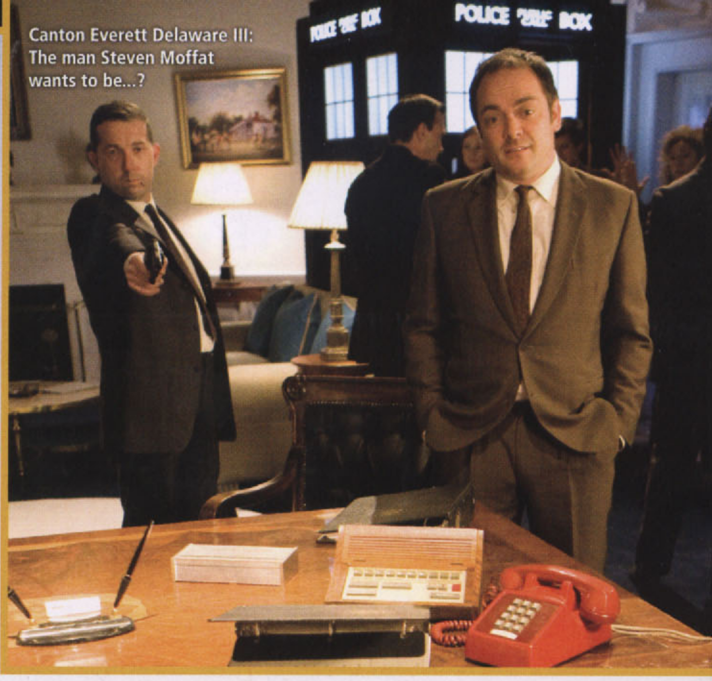
"Wants to be? Probably *is*," Mark laughs. "Steven is, without question, representing us in Canton. What would *you* do if a man in a blue box turned up and...? Like, a little kid said to me, 'Canton is the second smartest man in the room.' I said, 'Really? Why?' He said, 'Because he knows that the Doctor is the smartest man in the room.' That's brilliant, and true. That's what made me so excited to play Canton. It wasn't running around with a gun – I've run around with guns before – but because Canton resonated.

"There are two guys worth playing: one is the guy who sells them out before they've left the planet – that's a wonderful weakness of character to play – and the other is the last sane man in the universe. Eddie Albert in *Green Acres* [CBS, 1965-71]. Did you ever see *Green Acres*? Oh, you have to. Eddie Albert is playing it straight; everybody else is psychotically weird. He spends the whole time doing double-takes. Canton is kind of Eddie Albert in *Green Acres*. The question he keeps asking is, 'Is nobody paying attention to what's actually going on here?'

"The pivotal moment, for me, is [when the Doctor tells him], 'Canton, on no accounts follow me into this blue box and close the door behind you.' Canton didn't hesitate. He might have been asking, 'What are we doing? Am I on hallucinogenics? Is this some game we're playing to scrub the Russians?' But these things don't stop him. He can work it out later. That's so exciting to play. It's just bloody brilliant. What excites Steven makes me excited. If it floats his boat...

"He doesn't take compliments very well," continues Mark. "That's very British. He seems very shy. But he gave me so much time, and answered anything I needed to have answered. I appreciated that. In TV in England, you have the old guard, and the new guard. Steven is the new guard. Which is hilarious. A man of Steven's position and ability is considered to be new guard! A whippersnapper! He has extraordinary ability. *Coupling* [Moffat's BBC Two sitcom, 2000-04] was the most brilliantly real, anarchic television I'd seen in my life."

In 2002, Mark bumped into *Coupling* star Jack Davenport at a US airport. "I was the only person in the airport who knew who he was," he chuckles, "because this was before *Pirates [of the Caribbean*, in which Davenport played James Norrington, in the first three films]. He was kind of shocked that somebody in America recognised him. 'I'm a huge fan of the show,' I said. 'When are you doing the next season?' He goes, 'When Steven writes it.' He looked so crestfallen. I was, like, 'Oh my God. Just one person writes a series in Britain? Just one?' In America, we have whole writers' rooms."



Canton Everett Delaware III: The man Steven Moffat wants to be...?

Barring 1993 movie *In the Name of the Father*, based on the true story of the Guildford Four [*four people falsely convicted of the IRA's Guildford pub bombings in the mid 70s – Ed*], *Doctor Who* was the first time that Mark had worked on a British TV or film set. Although he'd shoot some scenes in the US, too, Mark filmed the UK leg of his *Doctor Who* episodes during a ten-day break in shooting US show *Supernatural*, in which he plays the demon Crowley. "It was a logistical nightmare," he says. "If there had been one ash cloud, we'd have been dead. If Iceland had gone up, we were over." When, for a while, it looked like the dates clashed, meaning he'd be unable to appear in *Doctor Who* – "I was in tears. Literally, in tears."

The show means *that* much to him?

"It was my wanton desire to be on the show. I am eternally grateful to Marcus [Wilson, *Doctor Who* producer] and everybody at *Supernatural* for making it happen. I was so happy."

And nervous?

"I was terrified. Yeah, absolutely. Almost every day I was there. But I loved every second. At a convention in New Zealand, there was a fan, this girl, who stood in front of me shaking... I went, 'Are you okay?' She went, 'I'm just trying not to s*** myself.' Which is the greatest line of all time. It's very honest. Too honest. Well, that's what my experience on *Doctor Who* was – I was just trying not to crap myself!

"I was treated so well. I felt looked after. Alex had worked with my father, doing radio plays with him, and she was so kind to me, because she bridged the gap; she knew what it was like to work in the UK and the US. And Matt, Karen [Gillan, who plays Amy] and Arthur [Darvill, who plays Rory] are just *so* nice... Everyone goes, 'It's a joy to work with them,' but it really is. They're so nice to each other as well, and so generous. In between takes, they'd start singing, but not songs; just chorally, singing to each other, in the most gentle, kind way. There would have to be something really wrong with you to come to that set and not have a great time.

"I've worked all over the world on all sorts of stuff, but that team in Cardiff is amongst the best. They're trying to shoot half a movie in a couple of weeks or less, and even though there's barely enough time or money, there isn't anyone on that set who doesn't want to be there. It's held together with string, and sealing wax, and chewing gum, and love. You've got to love it, or why bother? Matt would flick the sonic screwdriver, and the crystal

> "If I could return half as many times as the Brigadier or Sarah Jane, I'd be a very happy man..."

Mark Sheppard went Down Under in February with the *Doctor Who* Orchestra.

© REX

"Bigger on the inside, travels through time and space. That just about covers it, really."

would fly out the end, and Phil [Everett-Lyons, props master] would be on his hands and knees. 'It's okay, Matt, I've got it.' Phil looks like he could kill 15 people with his bare hands, but he's the gentlest man. 'Here's your gun, Mark.' I'm like, 'Thank you so much, Phil.' And Toby [Haynes, the director] is a force of nature. That guy is something else. He's an actor's director, a producer's director, a writer's director, and a huge fan of the show... It's so cheesy to say it, but it's all about love. It's infectious."

Mark began watching *Doctor Who* in the late 1960s. Although Tom Baker was Mark's Doctor ("He made it cool"), he fondly remembers "being scared s***less" by the Cybermen climbing out of sewers in 1968 Patrick Troughton classic *The Invasion*. "They were unstoppable," he says. Another favourite memory was Dalek creator Davros in 1975's *Genesis of the Daleks*. "He was magical. He made the Daleks far more interesting. When they were autonomous, they weren't quite as exciting. Davros is the source of pure evil."

How do *The Impossible Astronaut/Day of the Moon*'s Silents compare to the Daleks and Cybermen?

"I don't know if the impact of a – for want of a better phrase – memory-protected villain had ever really been truly felt before; the idea of a perfect parasite. What a twist! How long have they been here? As long as you've ever seen anything out of the corner of your eye." He laughs. "Oh, you total bastard, Steven."

Talking of twists, let's discuss Canton's sexuality –

Mark cuts in: "Did you read the interview Steven did? I don't know if it was for a – quote, unquote – 'gay publication', but he was asked about why he addressed Canton's sexuality. Steven said he felt bad; he felt it was bloody well time that he did something in this context. Actually, I was talking about this with [Captain Jack actor] John Barrowman – because Barrowman hadn't seen it. Of course he hadn't. 'If I'm not in it –!' I'm just messing. I do like John. I like him a lot. He brings something rather wonderful to what he does. He's been an amazing addition to the Whoniverse, but it's kind of time for a guy who's not mincing around the screen, shouting at everybody that they're repressing him...

"It's not an afterthought by any means. It is very much, absolutely who Canton is. In 1969, he went, 'Yeah, deal with that one.' *He* is. But he isn't shouty about it – 'Oh look, I'm *being gay*' – and the questions that it raises are far more interesting than the answers that he gives. I've seen people walking around in t-shirts with my face on that say, 'Yes, he is' – which is just fantastic. I'm honoured. And I got some kind of Gay Actor of the Month Award."

You're a gay icon?

"Yeah, for 12 minutes. People were just pleased that, finally, somebody's being portrayed on television that isn't a stereotype."

So did Canton's sexuality affect the way Mark played him?

"How?"

Well, before they start playing a role, some actors will sit down and –

"Have sex with a man?"

Ha. No. But they will devise a backstory, they will want to know everything about that character –

"I *do* want to know everything about the character."

Because it'll affect your portrayal?

"How, though? It's like black actors who have to 'be black'. What does that actually mean? So you're gay – what does it mean? How do you 'play' gay? It doesn't make sense. What, a butch fella with a gun? And do you think the Doctor doesn't know? I think the Doctor does know, which makes it even better. It comes down to whether Canton's... I hate the word 'orientation'. It makes him sound like a cub scout. His *sexuality*. It comes down to whether that's Canton's driving force. Maybe it is. It shapes so much of who he is, as in his need or position to fight, or hide... but it's subtly done."

The character's popularity amongst viewers and diehards alike means barely an interview goes by without Mark being asked when Canton will be back. This one is no exception.

"My dad may be back before me," he reasons. "It depends whether they do 2011 or 1969, or later. I hope I'm back, I really do. I'd be honoured. I got a chill when [in the 2011 season finale, *The Wedding of River Song*] the Doctor says, basically, 'I wanted to die surrounded by my friends.' Because Steven could have left it that Canton just happened to be in Utah at the time, bringing with him a can of gasoline. You don't know why he's there. He's got a TARDIS-blue envelope, but it may just be expediency. To come to the end of the series, and have it be that Canton is one of the Doctor's closest friends... that's kind of cool. I was like, 'Oh my God.' Then, of course, to have the Brigadier not be able to make it... it gave me this sense of hope about perhaps returning, given that Canton is probably more like the Brigadier than he is Amy or Rory. That was my era, the Brigadier and Sarah Jane. If I could return half as many times as they did, I'd be a very happy man."

In the meantime, Mark is eying up another role. "I'd kill to get the *Sherlock* gig," he says, of Steven Moffat's BBC One drama which he created with Mark Gatiss. "I spoke to Mark about this not so long ago, over [Twitter] direct messages. I said, 'I want to play Sebastian Moran.' He goes, 'Well, we have no immediate plans for the colonel...'" In Conan Doyle's original Sherlock Holmes stories, Moran was the villainous Moriarty's chief of staff. Mark persists: "They've done the Hound, and Reichenbach, so what comes next? It's got to be *The Return of Sherlock Holmes*, and Sebastian Moran. When I mentioned it to Steven, he was like, 'Get in f***ing line.' But Mark was like, 'Well, you were truly fantastic in *Doctor Who*, so... be patient.' *Sherlock* would be the *coup d'état* of all *coup d'états*." DWM

WILLIAM MORGAN SHEPPARD

Hello, Mr Sheppard. When we first meet Canton, on the shores of Lake Silencio, he's quite the mystery man.

"Well, my son, Mark, set the tone for that. I asked him about it, because I'd been trying to catch his cadence, as I call it. It was very important that I didn't skew the affect that he created himself through the two episodes, so I had to tread very, very carefully in the way I played Canton. I talked to Mark, and read how the script describes Canton as very cool, very laid-back. Mark is so good at bringing humour to just about everything – which is his Irish ancestry. He's known for being funny and dangerous. The Doctor has a lot of affection for Canton. When this 80-year-old figure appears [to bid farewell to the Doctor], there's great affection, and a sadness, but also a solemnity about it. I thought, 'Keep it simple.' I did a look – I hope it registered – that said, 'Goodbye, sunshine.' It's all about nuances. I hate on-the-nose acting. The best acting is always about questions, not about answers."

You've worked with Mark a number of times before...

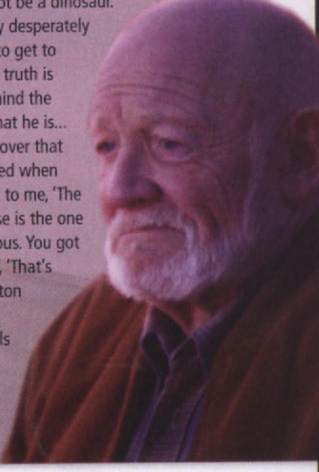
"Yes, five. Sometimes we've played the same character, but he's much more of a leading man than I am. Mark is, above all, a respectable actor – and the storytelling on Doctor Who is wonderfully respectable, and so I had to honour that, and honour him."

Had you watched Doctor Who before appearing in The Impossible Astronaut?

"I did manage to catch a couple of episodes, particularly of the recent ones, to get the ambience, to get the tone. It has a magical quality about it, an emotional impact. If you're very clever, audiences will get it."

On set, you seemed to relish working with the younger cast members – twenty-somethings Matt, Karen, and Arthur.

"Oh yeah, they reminded me of what I was like when I started out. I rate Matt as an actor. I rate him very highly. Of course, acting styles change. Mark, bless him, has said, 'I've seen my dad change his acting five times.' It changes every 15 years roughly, so I've had to stay up to date, and not be a dinosaur. But I never fake it. I try desperately hard to tell the truth, to get to a place where relative truth is being told, to play behind the eyes. Canton being what he is... he's had to hide and cover that all his life. I was pleased when the director, Toby, said to me, 'The take we're going to use is the one where you're ambiguous. You got that ambiguity.' I said, 'That's what I was after.' Canton is anarchic. He is very anti-authority. He deals with life in his own particularly eccentric way. It was a lot of fun to do."



COUNTDOWN TO 50!

DWM counts down to the 50th anniversary of *Doctor Who* in November 2013, with its season-by-season celebration...

KEY CONCERNS

Planet of the hats: just a part of the Doctor and Romana's quest to find the Key to Time.

The Doctor sets out on an epic search through space and time as the series experiments with its first ever season-long story-arc...

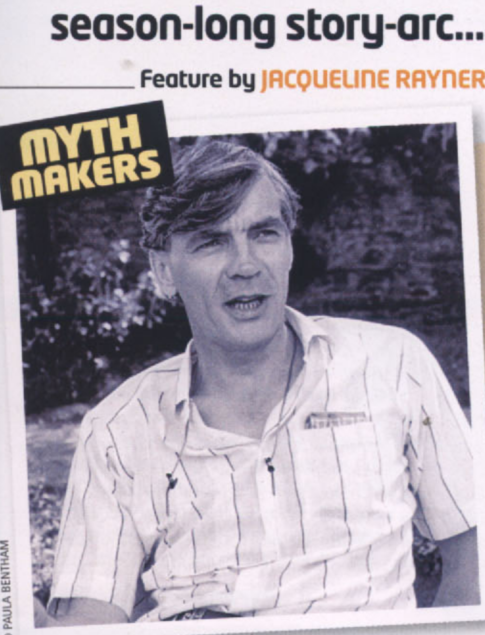
Feature by **JACQUELINE RAYNER**

THIS ISSUE SERIES SIXTEEN (1978-79)

"The Quest is the Quest!" Despite *Underworld*, the penultimate story of Season 15, being inspired by the story of the famous mythological questers Jason and the Argonauts, it's really the tale of the Doctor stumbling upon someone else's quest. Taking a quest at its narrowest definition - sent to acquire a particular prize, overcoming challenges and tests on the way - very few *Doctor Who* stories qualify. In fact, over the programme's first 15 series, the best - and pretty much only - example is *The Keys of Marinus* way back in 1964.

The quest is a staple of storytelling, from Jason to *The Wizard of Oz* via the Holy Grail. But due to the TARDIS' habit of throwing the Doctor into the middle of awkward situations, he is more usually concerned with getting back to his ship/defeating the aliens/just plain staying alive. He's also not that fond of taking orders from people (in *The Keys of Marinus*,

MYTH MAKERS



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GRAHAM WILLIAMS

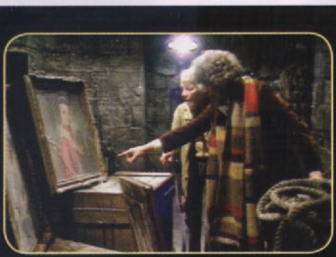
PRODUCER

Graham Williams was offered the job of producer of *Doctor Who* on the condition that he removed the violence and horror that had been bringing in complaints. Although Williams agreed that there had been too much realistic violence, he didn't necessarily believe that a wholesale cull of horror was the best thing for the show – but he had little choice in the matter. On a limited budget, he found the best way of filling the void was with humour, but that didn't mean he didn't take the show seriously (he vetoed a scene in *The Stones of Blood* in which Romana gave the Doctor a birthday cake to mark the show's 100th story, considering it too self-indulgent). On two occasions, Williams stepped in to rescue scripts that had proved to be unfilmable, co-writing both *The Invasion of Time* and the immensely popular *City of Death*.

Williams possessed a gift for spotting potential, realising that robot dog K9 would be a hit with children and securing Douglas Adams – who would become one of the most popular and celebrated writers of the twentieth century – as script editor. Sadly, an era that had seen Williams battle with many off-screen problems, including an unco-operative leading man, ended on a down note as his final story, *Shada*, went unfinished due to industrial action. This wasn't his last piece of bad luck regarding *Doctor Who*; *The Nightmare Fair*, a story he wrote for the Sixth Doctor, was abandoned when the show was put on hiatus in 1985. Williams left the television industry in the late 1980s to run a hotel, where he tragically died in a shooting accident in 1990.

MEMORABLE MOMENTS

"One day, even here, in the future, men will turn to each other and say, Binro was right."
(*The Ribos Operation* Part Three)
Binro saves Unstoffe's life, and receives validation for his beliefs in return.



"Lady Montcalm. Senora Camara. Mrs Trefusis."
(*The Stones of Blood* Part Two)
Professor Rumford learns that Vivien Fay is not the innocent sausage-sandwich-loving archaeologist she appears to be.

"... my fiancée, my bride, and then... deceased."
(*The Androids of Tara* Part Two)
Romana is shown her double, and Count Grendel demonstrates his utter moustache-twirlingly evil villainy!

"As from this moment there's no such thing as free will in the entire universe. There's only my will, because *I possess the Key to Time!*"
(*The Armageddon Factor* Part Six)
The Doctor appears to go power-crazy...

STAR PERFORMANCE

MARY TAMM ROMANA

Mary Tamm was born in Yorkshire in 1950, the daughter of refugees. Her Estonian father and half-Russian mother had fled Estonia in 1945, following the Stalinist reoccupation in 1944. After training at RADA – where she won a number of awards – and working in theatre, it was Tamm's ethnic background that helped her gain the breakthrough role of Sigi in 1974's *The Odessa File*. Between film, television and theatre, Mary Tamm already had an impressive CV before auditioning for the role of Romana. Despite being picked from around 600 hopefuls, Tamm initially turned down the role, not wanting to play a screaming girl – but having been assured that Romana would be an equal to the Doctor and certainly no damsel in distress she accepted the part, and made an instant impression. It's true that the first Romana had a high opinion of her own intellect and was much too fond of psychoanalysing, and she's been accurately described as haughty, aristocratic and proud. What's often overlooked, however, is that Tamm also portrays her as compassionate, courageous and with a sense of humour (Graham Williams claimed that Tamm was just too nice a person to be the thorough ice maiden that had been planned). Mary Tamm's highlight in *Doctor Who* has to be *The Androids of Tara* as she demonstrates her skill by portraying four subtly different characters: Romana, Princess Strella and androids of both of them.

Sadly the actress felt that Romana was not developing in the way she'd been promised, so decided to leave the show after a single season, suggesting that Lalla Ward, who was guest-starring in *The Armageddon Factor*, should take over from her. Her acting career had been varied and successful before *Doctor Who*, and would continue to be so afterwards, taking in guest roles in shows such as *Poirot* and *Jonathan Creek* and 18 months in *Brookside* as Penny Crosbie. As a mentor at RADA, she helps to support those entering the acting world.

Doctor Who – Douglas Adams style...

the Doctor is blackmailed into searching for the eponymous keys).

The quest is a great fictional device as it allows for a series of shorter stories to be linked together. No danger of that slow bit in the middle while you're waiting to get on to the end of the tale (in *Doctor Who* terms, the curse of a Part Three). It gives the characters a sense of purpose and provides a hook for your audience, too - even if they aren't so interested in what's happening just at the moment, they might decide to stay to see the characters take another step towards achieving their overall goal (but equally won't be alienated if they miss a chunk of it as another adventure will be along in a minute).

Watching *Doctor Who* in the video/digital age, it can be hard to remember - or even to spot - where one season ends and another begins. It seems easier to divide *Doctor Who* into chunks by Doctor, or producer, or script editor, or companion, and these rarely correspond precicely with a season (Liz Shaw's series in 1970 and the Ninth Doctor's series in 2005 being two of the few exceptions). But because of the Key to Time, Season 16 stands out as an entity. Yes, it is also separated from the seasons around it by having Mary Tanm's version of Romana as the companion, but it has its own distinct identity on top of that.

So it's got a strong identity, a strong theme and a strong companion, but looked at under almost any criteria, the main thing that stands out about the Key to Time season is that it's *brilliant*. Half of its stories are outstanding, and the other half, while not in quite the same league, have many great qualities - and, due to the story arc, pick up coolness points from the company they keep.

The Ribos Operation shows off Robert Holmes' gift for dialogue and character and looks superb. *The Pirate Planet* is the only *Doctor Who* story broadcast with an author credit for Douglas Adams, and despite some flaws contains the amazing ideas and witty lines one would expect from the *Hitchhiker's Guide to the Galaxy* creator. *The Stones of Blood* is sinister, scary and atmospheric - and also stands out for making its two main guest roles not only strong and memorable, but also female. (Excluding the Megara and Ogri, it has more female characters than male - a very unusual state of affairs in *Doctor Who*.) It would be hard to think of a way in which *The Androids of Tara* is not superb, with its swashbuckling heroism, its wonderful villain, its beautiful location, and its frankly unbelievable hats (well, one in particular - yes, I'm looking at you, Archimandrite). While *The Power of Kroll* may be let down by its Swampies and giant octopus monster, the script is by the great Robert Holmes, and *The Armageddon Factor* can be forgiven almost everything because of the brilliant moral dilemma posed by making the Sixth Segment of the Key to Time a person. That idea alone is worthy of much praise.

So the season ends triumphantly, with the Doctor and Romana having completed their quest. Good triumphs and evil is defeated. The universe is safe once more. But at the end of any good quest, the hero should not only have gained his objective, but also grown as a person, and it seems that's just what Romana has done. Dragged from her academic, sterile world, she's discovered a lot about herself. Occasionally these lessons may have taken the form of getting very scared and screaming, but it's all part of the journey. Her overconfidence turns into confidence, intelligence is joined by wisdom. This is the story of Romana as much as it's the story of the Key to Time, and ultimately, that's why we can consider this most special of seasons as one glorious whole.

> **"The season ends triumphantly, with the Doctor and Romana having completed their quest. Good triumphs and evil is defeated..."**

A NEW WORLD!

Although every Third Doctor story is held by the BBC, many episodes only exist as relatively poor quality copies. The struggle to restore colour to the entire era is an ongoing challenge. However, the survival of many of these episodes was due to the international success of the series in the 1970s...

Feature by RICHARD MOLESWORTH

Last issue, the first instalment of this article looked at the details of the BBC's sales of the William Hartnell and Patrick Troughton *Doctor Who* stories overseas during the 1960s and early 1970s, using recently unearthed information from the BBC's own sales Clearance History sheets of all the *Doctor Who* stories made between 1963-74. This second part looks at how the BBC sold the stories of the Third Doctor overseas during the 1970s. The sales dates quoted in this article all come from these Clearance History sheets.

In 1970, the British viewing public welcomed the Third Doctor, in the form of Jon Pertwee, onto their television screens in colour (if they were lucky enough to own one of those new-fangled colour television sets, that is). The Third Doctor didn't make his début on the international stage until 1971, however, and BBC Enterprises only initially made his stories available as 16mm black-and-white film prints, in the same manner as had been done with William Hartnell's and Patrick Troughton's adventures...

1971-72 COMING TO AMERICA!

The Australian Broadcasting Corporation (ABC) was the first overseas station to buy the Third Doctor's stories, purchasing *Spearhead from Space* on Friday 28 May 1971, followed by *Doctor Who and the Silurians* on Tuesday 21 September 1971. Radio & Television of Singapore (RTS) was the next to buy the Third Doctor's adventures, purchasing *Spearhead from Space, Doctor Who and the Silurians* and *The Ambassadors of Death* on Monday 25 October 1971. ABC then also purchased *The Ambassadors of Death* on the same day.

However, ABC's purchase of the next Third Doctor story, *Inferno*, was to run into problems. BBC Enterprises sent a set of 16mm black-and-white film prints of all seven episodes to ABC in April 1971, which were duly passed on to the Australian censors for their verdict on the story. Instead of suggesting cuts which would allow *Inferno* to be rated 'G', and so enable the story to be shown in an evening timeslot, the censors rated the story as 'A' for Adult, and didn't offer any recommendations on how the story might be cut or edited in order for it to be made suitable for the 'G' rating (as was usually the norm for *Doctor Who* stories which were judged to be unsuitable for a younger audience). As a result of this, ABC decided not to purchase *Inferno*. This was exactly the same problem which had befallen *Mission to the Unknown* and *The Daleks' Master Plan* some years earlier [*see last issue – Ed*].

ABC then purchased *Terror of the Autons* on 18 February 1972. However, the next story, *The Mind of Evil*, ran into the same problems with the Australian censors as *Inferno* had, with no edits being thought suitable to enable the story to achieve a 'G' rating. Without the sales to ABC, and the large fees these sales would have generated – which in turn would have paid for the clearance costs of selling the stories in the first place – BBC Enterprises was forced to remove both *Inferno* and *The Mind of Evil* from the package of stories they could sell abroad to other foreign broadcasters.

Perhaps because of this problem with some of the new Jon Pertwee *Doctor Who* stories, RTS in Singapore decided to buy some older *Doctor Who* stories which it had previously missed out on, which it would screen after *The Ambassadors of Death* [*again, see last issue for full details – Ed*]. On Monday 20 March 1972, RTV in Hong Kong became the third country to buy Jon Pertwee's adventures, when it purchased *Spearhead from Space, Doctor Who and the Silurians* and *The Ambassadors of Death*.

On Monday 13 March 1972, ABC in Australia continued with its purchase of the Jon Pertwee adventures from Season Eight, buying *The Claws of Axos*. It was another six months, on Friday 15 September 1972, before ABC purchased the following story, *Colony in Space*. More problems arose when the final story of that season, *The Dæmons*, also fell foul of the Australian censors, and so ABC decided not to purchase this adventure either. Again, BBC Enterprises was forced to withdraw *The Dæmons* from overseas sale to other countries because of this. Without the income from Australian sales, it was cost-prohibitive to try to sell stories such as *Inferno, The Mind of Evil* and *The Dæmons* anywhere else.

On Thursday 14 December 1972, the Gibraltar Broadcasting Corporation (GBC) purchased *Spearhead from Space*, becoming the fourth country to start buying the Third Doctor's adventures.

During the second half of 1972, BBC Enterprises decided to have a concerted attempt to sell its programmes to the United States of America. Up until now, the BBC had only sold programmes overseas in black-and-white, which was undoubtedly the main reason why the US television networks had shown little enthusiasm for the BBC's wares in the past. But by 1972, the BBC had been a full-colour service in the UK for two years, and so the time was definitely right for a push towards full colour sales into the US. The main obstacle to this was the fact that the US had a completely different colour television video standard to the UK's. In the UK, television pictures were made up of 625 horizontal lines, which refreshed at 25 frames-per-second (a system known as PAL). In the US, television pictures only had 525 horizontal lines, but refreshed at a faster rate of 29.97 frames-per-second (a system known as NTSC).

To solve this problem, the BBC developed special videotape duplication machines which carried out a standards conversion between the two systems. These duplicated frames at regular intervals from a PAL picture, while removing 100 lines of resolution from the picture, allowing the BBC to make NTSC transmission two-inch tapes from its own PAL two-inch master tapes. Experiments had been made with 16mm colour film telerecordings of colour television programmes, but the results were considered to be very poor. But in 1972, videotape sales became a reality for the BBC, although it would be some years before it would sell *Doctor Who* in its native PAL format. For the time being, NTSC sales to America were the main goal.

The BBC used the new standards converters to make NTSC tapes of programmes such as *Elizabeth R, Monty Python's Flying Circus, Are You Being Served, Up Pompeii!, Doomwatch, Horizon, Ivanhoe, The Six Wives of Henry VIII* and – of course – *Doctor Who*, which it then offered to the various PBS Networks across the USA through a television distribution company called Time-Life. The US PBS network had launched in 1970 in America as a non-profit-making public television service, and looked to buy-in programmes to screen for modest fees. But what PBS considered a modest fee was, to the BBC and Time-Life, a bumper return, and so the wholesale exporting of the BBC's finest programmes to PBS stations across America began in earnest.

In 1972, the BBC still had all of its original two-inch colour broadcast tapes of all the Third Doctor's stories, which at that point consisted of the 14 stories that made up Seasons Seven, Eight and Nine. Probably because *Spearhead from Space* was made on 16mm colour film, it wasn't included in the batch of stories that the PBS networks was offered, but the remaining 72 episodes making up 13 serials were all up for grabs. These were *Doctor Who and the Silurians, The Ambassadors of Death, Inferno, Terror of the Autons, The Mind of Evil, The Claws of Axos, Colony in Space, The Dæmons, Day of the Daleks, The Curse of Peladon, The Sea Devils, The Mutants* and *The Time Monster.*

This was the first time *Doctor Who* had been sold in colour by the BBC. As each PBS station effectively did its own deal with BBC Enterprises, then each new sale to each PBS station served as a whole new stream of income to the BBC. Because of this, the previously-unsold stories *Inferno, The Mind of Evil* and *The Dæmons* were able to be included in this package of NTSC stories, as the fees the PBS stations were paying enabled the overseas sales rights clearances for these stories to be fully paid. However, this would seem to only cover the sales rights of these stories to North American territories. The rest of the world still wasn't offered these three Third Doctor stories.

The first US sale of these 13 Jon Pertwee stories was on Friday 22 September 1972, when WPHL in Philadelphia bought the package for a total of four screenings. This was followed on Friday 3 November 1972 by WFTV in Orlando (one screening), WPLG in Miami, WJXT in Jacksonville (although incorrectly noted as WJKT on the BBC paperwork) and WTOP in Washington (all with two screenings each). However, it would appear that not *every* sale of these 13 stories by Time-Life to US PBS stations was meticulously recorded on the BBC sales records at the time. Not only is there the WJXT/WJKT confusion, we also know that *The Ambassadors of Death* (at least) was shown by channel WNED in Buffalo, as that's where the surviving off-air colour copy of this story comes from, but again there is no record of a sale to this station in the BBC's records.

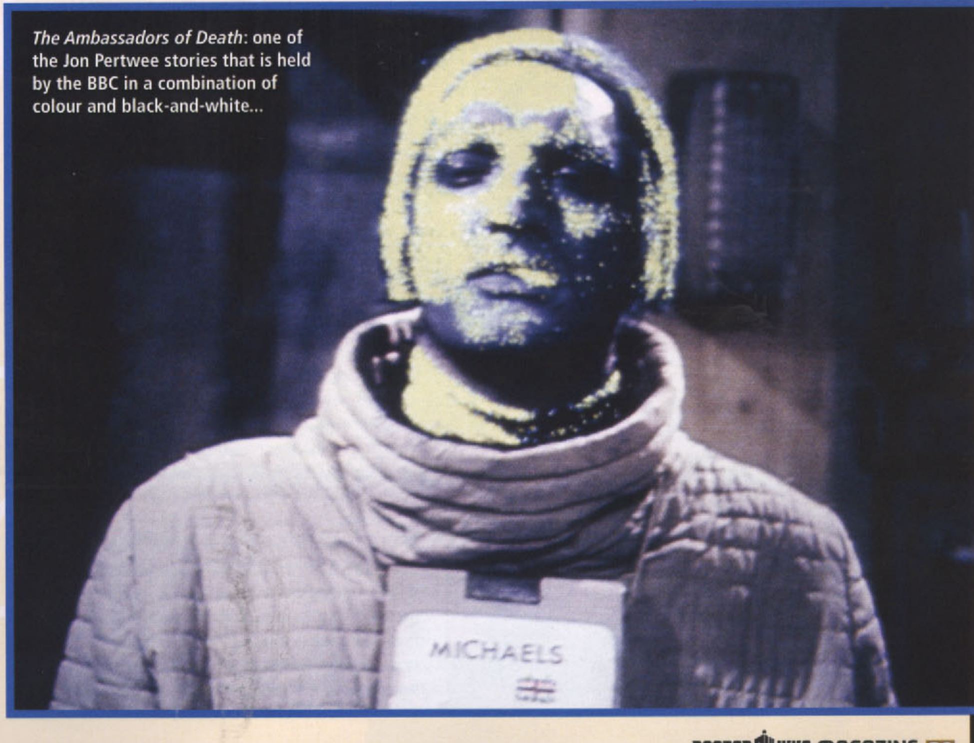
Ready to conquer the world: a new Doctor and companion burst onto the screen in 1970... in full colour!

1973 BACK TO BLACK... AND WHITE

1973 would see the Jon Pertwee stories continue to be sold in black-and-white to GBC in Gibraltar. GBC purchased *The Ambassadors of Death* on Thursday 25 January 1973, before working backwards to buy *Doctor Who and the Silurians* on Wednesday 31 January 1973. But, like RTS in Singapore, they then went back into *Doctor Who's* back-catalogue [*see last issue – Ed*], perhaps because of the problems with buying *Inferno, The Mind of Evil* and *The Dæmons*.

RTS in Singapore, meanwhile, was back to buying new Third Doctor adventures, albeit in black-and-white. On Friday 16 March 1973, RTS purchased *Terror of the Autons, The Claws of Axos* and *Colony in Space*. On the same day, RTV in Hong Kong also purchased these three stories, along with *Day of the Daleks, The Curse of Peladon* and *The Mutants*. RTV then followed up with purchases of *The Sea Devils* on Tuesday 7 August 1973, and *The Time Monster* on Thursday 27 December 1973. ►

> **'The surviving off-air colour copy of *The Ambassadors of Death* is from a sale to Buffalo in the US...'**


The Ambassadors of Death: one of the Jon Pertwee stories that is held by the BBC in a combination of colour and black-and-white...

ABC in Australia also continued with the Third Doctor's stories, buying Seasons Nine and Ten throughout 1973 and into 1974, although it continued buying them in an increasingly erratic manner. On Monday 30 April 1973 ABC purchased *Day of the Daleks*, which was followed on Wednesday 6 June 1973 by the purchase of *The Sea Devils*, and then on Wednesday 13 June 1973 it bought *The Curse of Peladon* and *The Time Monster*, which was then followed by *The Mutants* on Tuesday 10 July 1973. On Friday 2 November 1973 it bought *Carnival of Monsters*, followed by *Frontier in Space* and *Planet of the Daleks* on Thursday 27 December 1973. ABC then bought *The Three Doctors* on Thursday 24 January 1974. However, the final story of the tenth season, *The Green Death*, fell foul of the Australian censors once again, who rated it as 'A' for Adult without suggesting any cuts which could be made to make it suitable for family viewing. *The Green Death* - like *Inferno, The Mind of Evil* and *The Dæmons* before it - was therefore not sold to Australia at that point, and so was also not offered for sale to other countries by BBC Enterprises for the next few years.

1974 OUT OF ORDER!

1974 began with RTS in Singapore buying the Jon Pertwee stories *The Time Monster* and *Carnival of Monsters* on Thursday 24 January 1974. Singapore then purchased *Day of the Daleks, The Curse of Peladon, The Sea Devils* and *The Mutants* on Monday 18 February 1974. This was followed by *The Three Doctors* on Friday 29 March 1974, and *Frontier in Space* and *Planet of the Daleks* on Wednesday 10 April 1974. These were the last *Doctor Who* adventures purchased by RTS, which stopped showing the series after screening these stories. As these were the very last stories to be made available in black-and-white by the BBC, perhaps RTS was unwilling - or unable - to buy further new episodes in colour.

Apart from ABC in Australia, this now left just RTV in Hong Kong and GBC in Gibraltar as the only overseas stations buying new episodes of *Doctor Who* from the BBC at this point. RTV purchased *Carnival of Monsters* on Thursday 24 January 1974, followed by *The Three Doctors, Frontier in Space* and *Planet of the Daleks* on Friday 14 June 1974, all in black-and-white. GBC in Gibraltar bought *Terror of the Autons* on Tuesday 26 February 1974, *Day of the Daleks* on Wednesday 1 May 1974, and *The Claws of Axos* and *Colony in Space* on Tuesday 14 May 1974, again in black-and-white.

It seems that BBC Enterprises offered scant guidance to overseas television stations on what order to actually show *Doctor Who* stories in. The BBC allocated a production code* to each story made between 1963 and 1989, and BBC Enterprises used these production codes on most of the sales paperwork sent to overseas broadcasters. They, in turn, tended to show the stories in production code order. For the William Hartnell and Patrick Troughton stories, this didn't really pose too many problems, as the stories were always made in transmission order, and so the production codes naturally followed on from each other.

But in the early 1970s, producer Barry Letts began making stories our-of-order to best make use of filming dates and production resources. The first time this happened was during the programme's ninth season, when *The Sea Devils* (code LLL) was made before *The Curse of Peladon* (code MMM), but screened immediately after it. This didn't seem to perturb broadcasters such as ABC in Australia, which still screened the stories in the correct order. But the following year, *Doctor Who*'s tenth season was made totally out of sequence. *Carnival of Monsters* (PPP) was actually made as part of the programme's ninth production block, and was then followed in production order by *Frontier in Space* (QQQ) and *The Three Doctors* (RRR). *The Three Doctors* was the first to be screened by the BBC, followed by *Carnival of Monsters* and then *Frontier in Space*. This seems to have caused a great deal of confusion to foreign broadcasters such as ABC in Australia, which screened *Carnival of Monsters* before *The Three Doctors*. GBC in Gibraltar managed to show all three stories in production order, rather than in UK transmission order. Judging by the order the stories were sold to Singapore and Hong Kong, it's highly likely that these two countries also screened these stories in the incorrect order too.

After a gap of nearly 18 months, Time-Life in the US achieved some new sales successes with the Jon Pertwee NTSC adventures. On Monday 25 February 1974, Time-Life sold the batch of 13 stories to KVOA in Tuscon, Arizona for two screenings. This was followed by sales of the 13 stories for two screenings each to KPHO in Phoenix, Arizona, KIMO in Anchorage, Alaska, and KRON San Francisco, California, and for a single screening in KGTF in Guam (incorrectly listed as KGTV on the BBC paperwork), all on Wednesday 6 March 1974. A month later, on Wednesday 10 April 1974, these 13 stories were sold to KHOL in Hastings, Nebraska.

The United States had slowly phased in its colour television service between 1953 and 1968, utilising the 525-line NTSC colour system. Canada, the Philippines and Japan also followed suit with NTSC colour television. In the UK, the BBC had moved totally to colour broadcasting in 1969, using the 625-line PAL system, and this was the system also taken up by Australia and New Zealand in 1975. Gibraltar, Hong Kong, Brunei, Qatar, and the states of the United Arab Emirates - including Abu Dhabi and Dubai - also embraced the PAL colour television system in the mid-1970s. Emboldened by its successes selling programmes in NTSC colour to the USA, BBC Enterprises began selling 625-line PAL two-inch copies of *Doctor Who* to overseas broadcasters for the first time in 1975.

Only there was a problem. A big one! When *Doctor Who* started in 1963, BBC Enterprises began taking 16mm black-and-white film print copies of every episode (bar *The Feast of Steven*, the seventh instalment of *The Daleks' Master Plan*) to sell overseas, a practice which it had only recently abandoned part-way through making copies of the episodes of the Jon Pertwee story *Invasion of the Dinosaurs* in early 1974. These film prints were made directly from the transmission two-inch tapes of the episodes (or more usually in recent years, made at the time of their broadcast on BBC1). Once BBC Enterprises had made its copies, the transmission tapes were then cleared for wiping. When BBC Enterprises had made the NTSC colour copies of the 13 Jon Pertwee stories from Seasons Seven, Eight and Nine in 1972, all of the PAL two-inch tapes of those stories still existed at the BBC. But by 1975, the BBC had junked nearly half of the original PAL two-inch transmission tapes of the Third Doctor's adventures.

In 1975, Jon Pertwee's début story *Spearhead from Space* still survived in colour at the BBC, but this was probably due more to the fact that it was made on 16mm colour film, and not two-inch videotape rather than of any deliberate desire to keep the story. But the only other story from Seasons Seven, Eight and Nine that also still completely existed on its original PAL colour two-inch tapes was *Day of the Daleks*. Odd episodes survived in colour from stories such as *The Ambassadors of Death, The Dæmons* and *The Sea Devils*, but odd episodes weren't much good - BBC Enterprises either sold a story completely in colour, or completely in black-and-white. A mix of colour and black-and-white episodes just wasn't contemplated at the time. Fortunately, all the Third Doctor's stories from *The Three Doctors* onwards still existed on their original colour broadcast tapes in 1975, with the exception of *Invasion of the Dinosaurs* from Season Eleven. This story was cleared for wiping in August 1974, and it seems certain that at least Part One was wiped as a result of this, ensuring that the story was now completely unsalable by BBC Enterprises.

Too scary for Australia: (left to right) *Inferno, The Dæmons* and *The Mind of Evil*.

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* The first serial, *100,000 BC* had production code A, the second B, and so on. When production code Z was reached, the following serial had production code AA, then BB, and so forth. This continued until serial ZZ (Patrick Troughton's final story, *The War Games*). Serial AAA was the first Jon Pertwee story, *Spearhead from Space*, and the sequence continued through to serial ZZZ, which was his final story, *Planet of the Spiders*. From Tom Baker's début serial *Robot*, the code 4A was used, and this continued with 4B, 4C etc, until the final *Doctor Who* story recorded in the 1980s – *Ghost Light* – which was serial 7Q. The codes were always issued in production sequence, rather than transmission order.

Planet of the Daleks: the final story to be bought by Australia in the form of black-and-white film prints.

The Time Warrior heralded sales of *Doctor Who* in its native videotape format.

'Dubai is the only place known to have purchased *Planet of the Daleks* in colour from the BBC.'

1975 A PAL OVERSEAS

Predictably, ABC in Australia was the first broadcaster to buy *Doctor Who* in PAL colour, when it purchased *The Time Warrior* on Monday 6 January 1975. And although this story was certainly screened in colour when the eleventh season débuted on ABC Sydney on Friday 7 March 1975, other ABC regions *might* have shown this story in black-and-white when they got round to screening it several weeks or months later. If so, this was certainly the last story sold to Australia in black-and-white. ABC would buy PAL 625-line two-inch tapes (although in latter years, they also purchased one-inch tapes too) of *Doctor Who* from this point on. But before ABC could buy any more episodes of *Doctor Who* in colour, another country got in on the act.

Doctor Who had never previously sold to Dubai, but as the country had moved to PAL colour broadcasting in early 1975, it was keen to buy-in programmes that showcased the new technology. United Arab Emirates Radio & Television-Dubai (UAERT-D) purchased PAL copies of *Day of the Daleks* and *Carnival of Monsters* on Tuesday 4 March 1975, followed by *Spearhead from Space* (probably on 16mm colour film, rather than videotape) on Monday 17 March 1975. This was followed on Thursday 15 May 1975 by the purchase of *The Three Doctors* and *Death to the Daleks*, and then on Tuesday 20 May 1975 by *Frontier in Space, Planet of the Daleks*, and *The Time Warrior*. Finally, Dubai purchased *The Monster of Peladon* on Tuesday 10 June 1975, and *Planet of the Spiders* on Thursday 19 June 1975. These tapes stayed in Dubai until early 1992, when a fairly large selection of them were returned out-of-the blue to BBC Enterprises in London. This batch of returned material included episodes from *The Three Doctors*, the final three episodes of *Planet of the Daleks* (but sadly not Part Three, which by the 1990s existed only as a black-and-white film recording), *Death to the Daleks* (which is where the BBC's complete master copy of the opening episode now derives from) and *Planet of the Spiders*. Dubai is the only place known to have purchased *Planet of the Daleks* in colour from the BBC.

ABC in Australia slowly began buying the remaining stories of Jon Pertwee's final season in colour during the second half of 1975. ABC purchased *Death to the Daleks* on Tuesday 10 June 1975, *The Monster of Peladon* on Wednesday 16 July 1975, and *Planet of the Spiders* on Thursday 21 August 1975. RTV in Hong Kong purchased *The Time Warrior* in PAL colour on Thursday 3 July 1975, with sales of the final three stories from the eleventh season following on Monday 4 August 1975.

New Zealand hadn't screened *Doctor Who* since NZBC had abruptly stopped showing the Patrick Troughton stories after *The Wheel in Space* in 1971. But NZBC returned to the series in 1975, purchasing *Doctor Who and the Silurians* on Friday 4 April 1975, which was quickly followed by *Spearhead from Space* on Wednesday 28 May 1975; however, NZBC bought these two stories on 16mm black-and-white film. But then on Thursday 21 August 1975, NZBC purchased its first PAL colour *Doctor Who* tapes, buying *Day of the Daleks, The Three Doctors, Carnival of Monsters* and *The Time Warrior*.

1976 CANADA COMES BACK FOR MORE

As 1975 turned into 1976, more NTSC sales of the batch of 13 Jon Pertwee stories from Seasons Seven, Eight and Nine were clocked-up in the US. On Monday 22 December 1975, KCET in Los Angeles purchased these stories for two screenings. This was followed on Monday 1 March 1976 by WTTW in Chicago, WGBH in Boston and WVIA in Pennsylvania. WVIA purchased all these stories for two screenings, while the other two channels purchased some stories for single screenings, while others were bought for two screenings.

Although PBS stations in the USA only ever purchased the 13 NTSC Jon Pertwee stories as a whole block of 72 episodes, other NTSC territories began to buy selected Third Doctor stories from this batch in 1976. On Monday 19 January 1976, the oddly-named station Radio Control Office (RCO) in the Philippines purchased *Doctor Who and the Silurians*, which was followed on Monday 1 March 1976 by the purchase of *Inferno*, and on Friday 19 March 1976 by *Terror of the Autons*. On Monday 10 May 1976 RCO purchased *The Claws of Axos*, on Monday 14 June 1976 *Day of the Daleks*, and the following day both *Colony in Space* and *The Sea Devils*. Finally for this year, RCO purchased *The Time Monster* on Friday 24 September 1976 and then (working backwards for some reason) *The Ambassadors of Death* on Tuesday 12 October 1976.

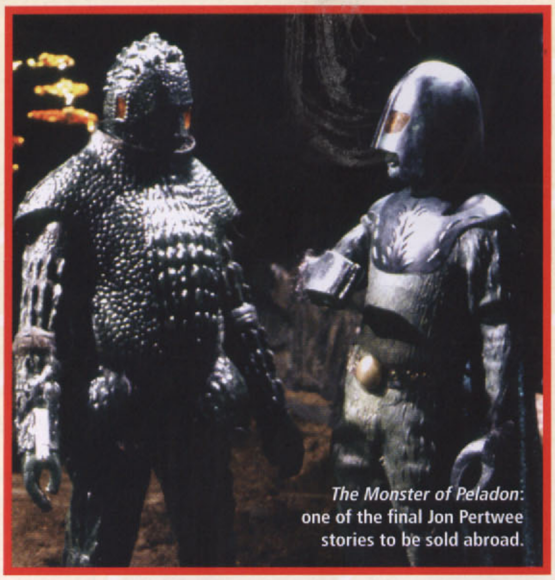
Also in 1976, Canada decided to screen *Doctor Who* for the first time since the country's dalliance with the early William Hartnell stories in 1965. TV Ontario (TVO) dipped into the pool of NTSC colour stories to purchase *The Claws of Axos, Day of the Daleks* and *The Curse of Peladon* for four screenings on Monday 1 March 1976. At around this point in time, either because of interest from TVO in Canada, or as part of its own overseas sales initiative, BBC Enterprises made some new NTSC 525-line transfers of selected stories from Jon Pertwee's final two seasons; the first time since 1972 that any new stories were added to BBC Enterprises portfolio of NTSC Third Doctor adventures. Stories that were now also converted to NTSC were *The Three Doctors, The Green Death, The Time Warrior, Death to the Daleks, The Monster of Peladon* and *Planet of the Spiders*. TVO was able to buy *The Three Doctors* and *The Time Warrior* in NTSC on Wednesday 3 March 1976, again for a total of four screenings.

PAL colour sales also continued apace in 1976. NZBC in New Zealand snapped up the remaining Jon Pertwee PAL colour stories from Season Eleven, *Death to the Daleks, The Monster of Peladon* and *Planet of the Spiders*, on Monday 17 May 1976.

A new customer for *Doctor Who* started dealing with BBC Enterprises at this point in time. Brunei had recently introduced PAL colour television on its main channel, Talivishen Brunei, (TVB) and began buying *Doctor Who* for the first time in the 625-line format. TVB purchased *Day of the Daleks* on Monday 14 June 1976, followed by *Carnival of Monsters* on Thursday 29 July 1976 and *Frontier in Space* on Friday 17 September 1976. The sale to Brunei of *Frontier in Space* was the last known sale of the story in colour, until a PAL copy of this story turned up unexpectedly at ABC in Australia in 1983. ►

These ABC tapes most probably came from either Dubai or (as seems more likely) Brunei at some point over the intervening years between 1976 and 1983. On Monday 25 October 1976 Brunei purchased *The Time Warrior, Death to the Daleks* and *The Monster of Peladon* (Brunei's two-inch PAL tapes of *Death to the Daleks* – if not of the other stories – were sent there on Wednesday 18 February 1976 by NZBC in New Zealand at the request of BBC Enterprises). Its final Third Doctor purchases took place on Wednesday 27 October 1976, with *The Three Doctors*, followed by *Planet of the Spiders* on Tuesday 30 November 1976.

The only other sale of a Jon Pertwee story overseas in 1976 was the solitary sale of *Spearhead from Space*, which was purchased by a television station in Abu Dhabi on Monday 25 October, probably on 16mm colour film. As far as can be ascertained, this was the only *Doctor Who* story ever to be sold to Abu Dhabi.



The Monster of Peladon: one of the final Jon Pertwee stories to be sold abroad.

1977 MIDDLE EAST MARKETS

In early 1977, a second station in Canada, CKVU in British Columbia, began buying *Doctor Who* for the first time. On Wednesday 26 January 1977 CKVU purchased *The Time Warrior* for three screenings. This was followed on Sunday 20 February 1977 by the purchase of *The Claws of Axos, Day of the Daleks, The Curse of Peladon* and *The Mutants*, all for two screenings each (apart from *Day of the Daleks* and *The Curse of Peladon*, which were bought for single screenings only).

RCO in the Philippines also dipped into the NTSC pool of Third Doctor stories again, buying *The Curse of Peladon* and *The Mutants*, also on Sunday 20 February 1977. (The only stories from the initial pool of Jon Pertwee adventures that the Philippines didn't purchase, according to the BBC sales records, were *The Mind of Evil* and *The Dæmons*, but it's not inconceivable that the BBC records might be incomplete in this matter...)

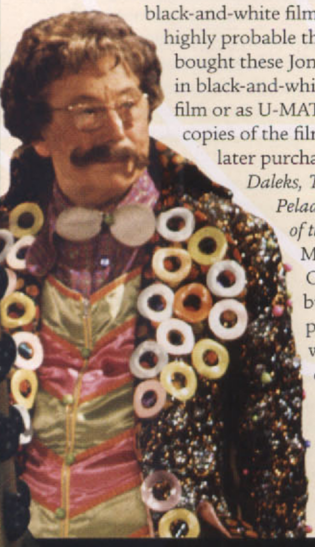
The US PBS station WXXI in Rochester, New York also bought all 13 NTSC Jon Pertwee stories from Seasons Seven, Eight and Nine on this date as well, nearly all for two screenings (the exceptions being *The Claws of Axos* and *Colony in Space*, which were sold for single screenings only).

On Monday 11 April 1977, *Doctor Who* was sold to Saudi Arabia for the first time since a batch of William Hartnell episodes had been sold to the country in 1968. The American oil company, Aramco had started up a television station aimed at US oil workers living in Saudi Arabia, but with a strong focus on the local viewers' tastes and sensibilities as well. Aramco TV switched from black-and-white to NTSC broadcasting in late 1976, but then switched to PAL broadcasting in 1979. Many of the programmes it bought-in and screened were supplied on U-MATIC videotapes (a lower quality, three-quarter-inch videotape stored in cassettes rather than on open reels), but it could also screen two-inch tapes and 16mm film as well, so it's hard to say with any degree of certainty if Aramco TV purchased *Doctor Who* in black-and-white or NTSC colour, or on 16mm film, two-inch tape, or U-MATIC tape. On Monday 11 April 1977, Aramco TV purchased *Doctor Who and the Silurians*, followed by *Spearhead from Space* on Wednesday 11 May 1977. Then between Friday 9 and Wednesday 21 September 1977 the station bought a complete run of Third Doctor stories from *The Ambassadors of Death* through to *The Time Warrior* (apart from *The Green Death*), although the BBC sales records indicate that the purchase of *The Three Doctors* was subsequently cancelled. As all of these stories existed as 16mm black-and-white film prints, it seems highly probable that Aramco TV bought these Jon Pertwee stories in black-and-white; either on film or as U-MATIC cassette copies of the films. Aramco TV later purchased *Death to the Daleks, The Monster of Peladon* and *Planet of the Spiders* on Monday 12 October 1981, but this time the programmes would almost certainly have been supplied in PAL colour (as the television station had switched over to PAL broadcasting at this point).

Another format query hangs over the next batch of Third Doctor sales as well. GBC in Gibraltar had last purchased *Doctor Who* in 1974, ending its run with *Day of the Daleks* in black-and-white, even though the country had by now introduced PAL colour to its television service. But on Thursday 14 April 1977, GBC returned to *Doctor Who*, with a purchase of *Carnival of Monsters*. This was followed up on Tuesday 10 May 1977 by purchases of *The Curse of Peladon, The Sea Devils, The Mutants* and *The Time Monster*, then on Wednesday 11 May 1977 GBC bought *The Three Doctors, Frontier in Space* and *Planet of the Daleks*, and finally on Tuesday 16 August 1977 GBC purchased *The Time Warrior*. It's highly

> 'An American oil company started up a TV station for US workers living in Saudi Arabia...'

The representative sample of *Doctor Who* sold to Qatar!



A GLOSSARY OF TECHNICAL TERMS

PAL: The television standard for the UK – 625 lines of picture information, refreshed at 25 frames per second (fps).

NTSC: The television standard for Canada and the USA – 525 lines of picture information, refreshed at 29.97 fps.

PAL→NTSC Conversion: The BBC made NTSC copies of their PAL programmes by adding additional duplicated frames to the picture to make them run at 29.97 fps, and also by removing 100 lines of picture information.

Domestic Recordings: While the NTSC copies of the Jon Pertwee adventures were still being screened in America in the late 1970s, off-air home video recordings were made of most of the stories. While the NTSC transmission tapes were later junked in most cases, the domestic video copies survive and in most cases give a useable colour picture element. The only known off-air copy of *The Ambassadors of Death* suffers from an interference pattern that sadly means that the full story can't be recolourised from this source, although when the story was released on BBC Video, large portions of certain episodes were restored to colour. No domestic recording of *The Mind of Evil* has been found to date, although some sections from a recording of Episode Six do survive.

Recolourisation: An early restoration technique, whereby the colour picture information from a domestic NTSC recording of an episode is converted back to PAL and added to the better quality picture retained on the 16mm black-and-white film print of the same episode.

RSC: Stands for Reverse Standards Conversion. A way of unpicking the BBC's NTSC conversions made in the 1970s, which removes the duplicated frames added by the original conversion process and reverts the pictures back to their original 25 fps format, utilising the original frames. The pictures are still 525-line though; the process can't recover the removed line information.

VidFIRE: Stands for Video Field Interpolation Restoration Effect. Video material captured on 16mm film (as the black-and-white copies of the Jon Pertwee episodes are) loses the video 'feel' due to film not being able to capture actual video fields. VidFIRE reproduces this video look by artificially recreating the video fields of the recorded footage.

Artificial Colour: Colour that's been painted onto a black-and-white film frame-by-frame, without any reference to the original colour information at all.

Chroma Dot Colour Recovery: Some – but not all – of the 16mm black-and-white film prints of the Jon Pertwee episodes have colour subcarrier information recorded onto them. It has been possible to unlock this information and retrieve the colour picture information, but the results can be variable, as the recent DVD release of *Invasion of the Dinosaurs* demonstrates for Part One. The 16mm black-and-white film print of *The Mind of Evil* Episode One doesn't have the colour subcarrier signal recorded on it at all.

The Best Surviving Version

Note: This is an arbitrary judgement about what constitutes the 'best' copy of these episodes. **DWM**'s criteria for this is as follows: If the BBC decided to repeat any of these episodes on television, then this would be the version they would probably choose to be screened.

Story title	ORIGINAL 1970s BBC TRANSMISSION FORMAT		COPIES MADE IN THE 1970s FOR OVERSEAS SALES				The Best Surviving Version
	16mm colour film	625-line PAL colour two-inch tape	16mm colour film	625-line PAL colour two-inch tape	525-Line NTSC colour two-inch tape	16mm black-and-white film	
Spearhead from Space	ALL		ALL			ALL	The 16mm colour films of all four episodes survive.
Doctor Who and the Silurians		ALL			ALL	ALL	The colour PAL and the colour NTSC two-inch tapes of all seven episodes were all junked. The best copy of the story is the VidFIREd black-and-white 16mm films combined with the colour from the domestic off-air NTSC colour tapes, converted to PAL and re-applied to all seven episodes.
The Ambassadors of Death		ALL			ALL	ALL	The colour PAL tapes of Episodes 2 to 7 and the colour NTSC two-inch tapes of all seven episodes were all junked. The original PAL colour tape of Episode 1 survives. The black-and-white 16mm films of Episodes 2 to 7 have all been VidFIREd. Episodes 5 and 6 have been combined with domestic off-air NTSC colour tapes converted to PAL. The domestic colour tapes of the other episodes are too poor to fully restore these episodes to colour, although Chroma Dot colour recovery might be an option for the future.
Inferno		ALL			ALL	ALL	The colour PAL two-inch tapes of all seven episodes were all junked. The best copies are PAL RSC conversions of the NTSC colour tapes of all seven episodes.
Terror of the Autons		ALL			ALL	ALL	The colour PAL and the colour NTSC two-inch tapes of all four episodes were all junked. The best copy of the story is the VidFIREd black-and-white 16mm films combined with the colour from the domestic off-air NTSC colour tapes, converted to PAL and re-applied to all four episodes.
The Mind of Evil		ALL			ALL	ALL	The colour PAL and the colour NTSC two-inch tapes of all six episodes were all junked. The best copy of the story is the VidFIREd black-and-white 16mm films of all six episodes. Chroma Dot Colour recovery may be possible on Episodes Two to Six, but the surviving film of Episode One doesn't have the necessary Chroma Dot information.
The Claws of Axos		ALL			ALL	ALL	The colour PAL two-inch tapes of Episodes Two and Three were junked. The original PAL colour tape of Episodes One and Four survive. The best copies of Episodes Two and Three are PAL RSC conversions of the NTSC tapes.
Colony in Space		ALL			ALL	ALL	The colour PAL two-inch tapes of all six episodes were all junked. The best copy of this story is the PAL RSC conversions of the NTSC colour tapes of all six episodes.
The Dæmons		ALL			ALL	ALL	The colour PAL tapes of episodes One, Two, Three and Five, plus the colour NTSC two-inch tapes of all five episodes of this story were all junked. The original PAL colour tape of Episode Four survives. The black-and-white 16mm films of Episodes One, Two, Three and Five have all been VidFIREd, and have been combined with the colour from the domestic off-air NTSC colour tapes, converted to PAL and re-applied to all four of these episodes.
Day of the Daleks		ALL		ALL	ALL	ALL	The original PAL colour tapes of all four episodes survive.
The Sea Devils		ALL			ALL	ALL	The colour PAL two-inch tapes of Episodes One, Two and Three were junked. The original PAL colour tapes of Episodes Four, Five and Six survive. The best copies of Episodes One, Two and Three are the PAL RSC conversions of the NTSC tapes.
The Curse of Peladon		ALL			ALL	ALL	The colour PAL two-inch tapes of all four episodes were all junked. The best copies are PAL RSC conversions of the NTSC colour tapes of all four episodes.
The Mutants		ALL			ALL	ALL	The colour PAL two-inch tapes of Episodes One and Two were junked. The original PAL colour tapes of Episodes Three, Four, Five and Six survive. The best copies of Episodes One and Two are the PAL RSC conversions of the NTSC tapes.
The Time Monster		ALL			ALL	ALL	The colour PAL two-inch tapes of all six episodes were all junked. The best copies are PAL RSC conversions of the NTSC colour tapes of Episodes One to Five. A 625-line black-and-white copy of Episode One was found at the BBC in the 1980s, and this has been combined with the PAL RSC colour from NTSC tape of Episode Six.
The Three Doctors		ALL		ALL	ALL	ALL	The original PAL colour tapes of all four episodes survive.
Carnival of Monsters		ALL		ALL	ALL	ALL	The original PAL colour tapes of all four episodes survive.
Frontier in Space		ALL		ALL		ALL	The original PAL colour tapes of all six episodes survive.
Planet of the Daleks		ALL		ALL		ALL	The original PAL colour tape of Episode Three was junked, but episodes One, Two, Four, Five and Six survive. The Chroma Dot Colour recovered from the 16mm black-and-white film of Episode Three has been combined with 'artificial' colour and added to the VidFIRED 16mm black-and-white film print.
The Green Death		ALL		ALL	ALL	ALL	The original PAL colour tapes of all six episodes survive.
The Time Warrior		ALL		ALL	ALL	ALL	The original PAL colour tapes of all four parts survive.
Invasion of the Dinosaurs		ALL					The original PAL colour tape of Part One was junked, but parts Two, Three, Four, Five and Six survive. A 16mm black-and-white film print of Part One was located in the early 1980s, although all attempts of Chroma Dot colour recovery from it have been relatively poor. The best copy of Part One is a VidFIREd version of this black-and-white 16mm print.
Death to the Daleks		ALL		ALL	ALL		The original PAL colour tapes of all four parts survive.
The Monster of Peladon		ALL		ALL	ALL		The original PAL colour tapes of all six parts survive.
Planet of the Spiders		ALL		ALL	ALL		The original PAL colour tapes of all six parts survive.

probable that all of these stories were bought on 16mm black-and-white film (the absence of *The Green Death* from this batch suggests that this is the case). However, the possibility remains that the Season Ten and Season Eleven tales were purchased on PAL two-inch tape, with the Season Nine stories alone being supplied on black-and-white film.

Another new customer for the series in 1977 was Qatar. The Qatar Television Service (QTS) purchased PAL two-inch colour tapes of *Carnival of Monsters* on Thursday 14 April 1977, along with *Spearhead from Space* on 16mm colour film. This was followed by the purchase of *Day of the Daleks* on Wednesday 11 May 1977. These three *Doctor Who* stories were all that Qatar ever bought of the series from the BBC, and one has to wonder exactly what they must have made of the programme, based solely on these three tales!

TVO in Canada returned for more Jon Pertwee *Doctor Who* stories in 1977, and purchased *The Mutants* and *The Time Monster* in NTSC on Tuesday 10 May. TVO then purchased NTSC colour copies of *Death to the Daleks, The Monster of Peladon* and *Planet of the Spiders* on Thursday 9 June 1977. Then on Thursday 29 August 1977, it purchased *The Green Death* in this format, becoming the first ever overseas country to buy this particular Third Doctor story. The fees generated by this sale must have been consummate with the fees paid by ABC in Australia, in order to cover the international clearances on this story that had remained unpaid since ABC turned down buying the story (because of the Australian censors) in 1973. This now meant that other overseas broadcasters around the world could now buy *The Green Death*. TVO wasn't alone in Canada in buying more *Doctor Who* stories. On Sunday 21 August 1977, CKVU purchased NTSC copies of *Colony in Space, The Sea Devils, The Time Monster* and *The Three Doctors*. This was followed by the purchase of *Inferno* on 27 October 1977, all for a total of three screenings.

As 1977 drew to a close, there were a few *peculiar* sales of the series by BBC Enterprises. On Friday 9 September 1977, the series was sold to a television station in Lebanon, which purchased the first five ►

Third Doctor stories – from *Spearhead from Space* through to *Terror of the Autons* – on 16mm black-and-white film. However, the station then cancelled its purchases of *Inferno* and *Terror of the Autons*. UAERT-D in Dubai then purchased *The Three Doctors* for a second time on Tuesday 21 November 1977, presumably for a repeat (that's if the BBC's records are accurate in this instance). The following day, on Wednesday 22 November 1977, a television station in Turkey purchased *Spearhead from Space, Doctor Who and the Silurians* and *The Ambassadors of Death* on 16mm black-and-white film, only for this sale to be quickly cancelled soon afterwards, for reasons unknown.

1978 THE LAST DAYS OF PERTWEE

1978 kicked off with another cancelled sale of *Doctor Who*. This time it was 'Korea' (which is how the BBC documents listed the country, but presumably this meant South Korea), which backed out of buying the series, after initially agreeing to purchase *Doctor Who and the Silurians* and *The Ambassadors of Death* on Thursday 26 January 1978. However, on Tuesday 9 May 1978, 'Korea' did return to buy *Terror of the Autons, The Mind of Evil* and *The Dæmons*, presumably in NTSC colour.

ABC in Australia decided that it wanted to run a series of repeats of Third Doctor adventures in 1978, having continued buying and screening new *Doctor Who* stories with Tom Baker's Fourth Doctor from 1976 onwards. However, this time it wanted to show some stories in colour for the first time. On Thursday 26 January 1978 ABC renewed its rights to screen in colour *The Monster of Peladon* and *Planet of the Spiders*, followed by *The Time Warrior* and *Death to the Daleks* on Friday 3 March 1978. But then on Tuesday 9 May 1978, ABC purchased a quartet of Third Doctor adventures in colour for the first time; *Day of the Daleks, The Three Doctors* and *Carnival of Monsters* on two-inch PAL tape, and *Spearhead from Space* on 16mm colour film. The colour copies of the *Carnival of Monsters* episodes that ABC was sent by the BBC included (in error) an early edit of Episode Two, which contained material that was not included in the BBC's transmission master of the episode, and which had an alternative version of the theme tune (the 'Delaware' version that was commissioned for the programme's tenth season, and then scrapped shortly before the season went on air) dubbed onto the opening and closing credits. ABC then purchased *The Green Death* for the first time ever, on Wednesday 1 November 1978; the story was re-submitted to the Australian censor, which now passed the story with a 'G' rating after a small cut was made to the tape of Episode Three. After screening this batch of Third Doctor stories in 1978, ABC would later arrange to screen these colour Jon Pertwee adventures again in 1980.

Swaziland was another country that bought Jon Pertwee episodes for the first time in PAL in early 1978. The Swaziland Television Authority (STA) purchased *The Three Doctors* on Friday 3 February 1978, followed by *Spearhead from Space* on Friday 3 March 1978. Then on Tuesday 9 May 1978 STA bought *The Time Warrior, Death to the Daleks* and *The Monster of Peladon* (although it appears that the purchase of *Death to the Daleks* was later cancelled – possibly because the BBC had discovered that it had junked/lost its two-inch PAL transmission tape of Part One by this point in time).

One of the more unusual sales of the series also happened in 1978. Japan purchased *Doctor Who and the Silurians, The Ambassadors of Death* and *Terror of the Autons* on Friday 3 March 1978. Being an NTSC colour country, Japan would have certainly purchased the stories in this colour format. But these *Doctor Who* stories were sold to the channel JCTV-2, which was a small-ish closed-circuit English language television station, which piped its programmes into hotels and apartments which subscribed to the service in the Tokyo area only. That being the case, it's quite probable that the episodes were supplied as U-MATIC cassettes, rather than as two-inch tapes.

Invasion – the first episode of *Invasion of the Dinosaurs* – one of the biggest challenges in terms of colour restoration, after the only colour copies of the episodes were wiped...

> 'The company distributing the early Jon Pertwee stories to the US wiped its tranmission tapes in early 1978.'

More NTSC sales of Third Doctor stories took place in 1978. CKVU in Canada purchased *The Green Death, Death to the Daleks, The Monster of Peladon* and *Planet of the Spiders* on Friday 3 March 1978. Then on Monday 3 July 1978, the US PBS station KDIN in Iowa purchased the original block of 13 Jon Pertwee tales from Seasons Seven, Eight and Nine for two screenings. This was the last time BBC Enterprises sold this complete batch of 13 Third Doctor stories overseas, and was the last time *Doctor Who and the Silurians, The Ambassadors of Death, The Mind of Evil, Terror of the Autons* and *The Dæmons* were sold abroad in colour. Time-Life wiped all of its NTSC transmission tapes of these 13 Jon Pertwee stories not long after this final sale.

Sales of the Third Doctor's adventures were to tail off for BBC Enterprises in the months and years that followed this final Jon Pertwee US sale in 1978, as new sales of Tom Baker's stories began to take precedence. Most notably, in the wake of the post-*Star Wars* sci-fi boom, these new episodes with the Fourth Doctor began to make a bigger impression on the PBS viewers of the USA from 1978 onwards than those that featured the Third Doctor had ever done.

1979 AND BEYOND!

The last NTSC colour sale of the decade of any Jon Pertwee episodes took place in February 1979, when a third Canadian station, ETV, purchased *The Claws of Axos* and *Day of the Daleks* on Monday 5 February 1979, followed by *The Mutants* on Wednesday 7 February 1979. NZBC in New Zealand finally got around to buying *The Green Death* in PAL colour on Saturday 1 March 1979.

A couple of old markets for *Doctor Who*, which hadn't screened the programme since William Hartnell's time in the series, bought selected Third Doctor adventures in the latter half of 1979. The country of Malta had a newly-launched television station, Xandir Malta (XM), which had replaced the Rediffusion television service that had served the island since the 1960s. XM purchased *Spearhead from Space, The Three Doctors, The Time Warrior* and *The Monster of Peladon* in PAL colour on Friday 6 July 1979. Similarly, SLBS in Sierra Leone purchased the same four stories in colour on Tuesday 4 September 1979, having not screened *Doctor Who* since its run of nearly all the William Hartnell stories ended in 1970.

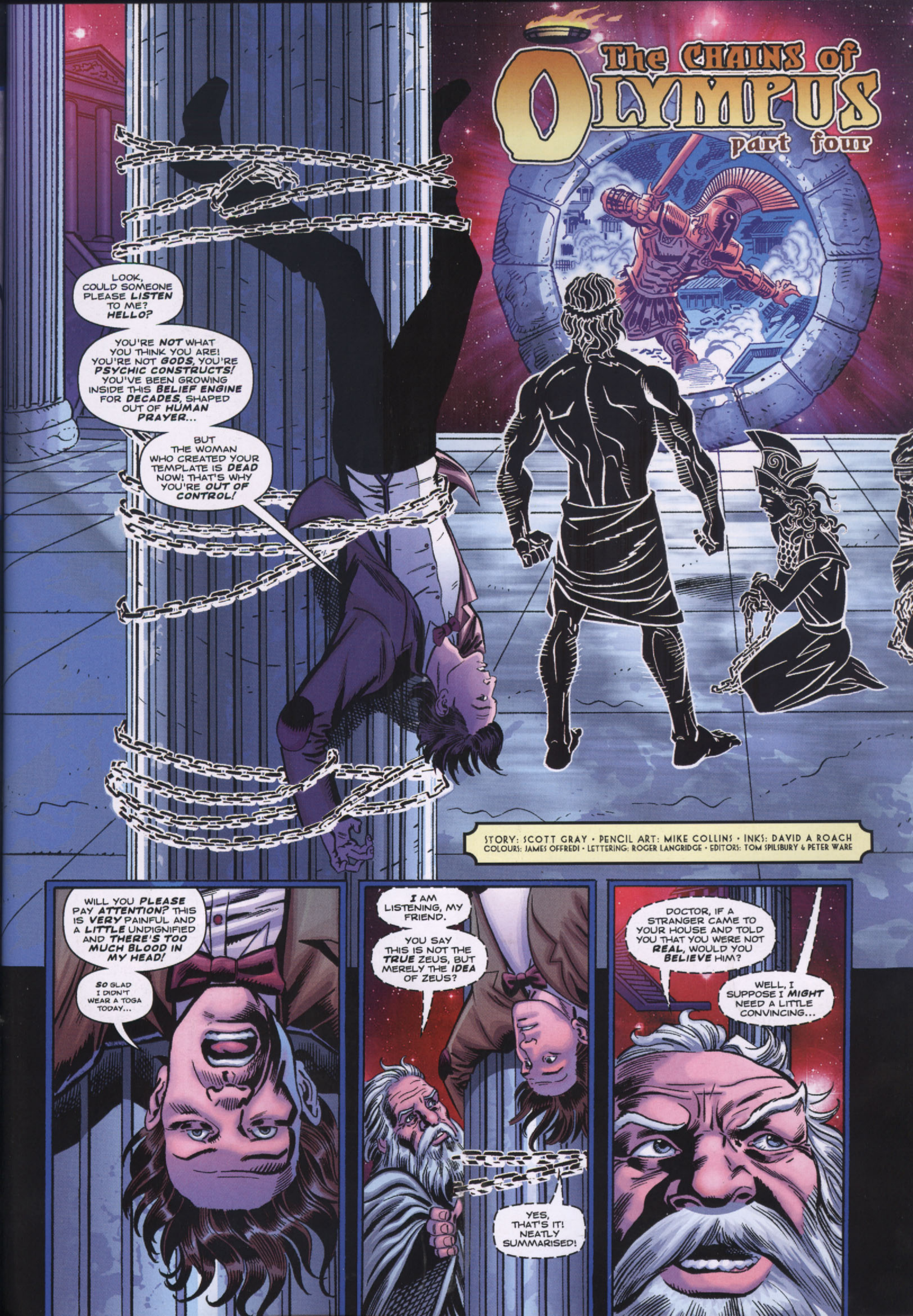
Two of the last countries to buy any Third Doctor adventures from the BBC were Bangladesh and Sri Lanka. Bangladesh purchased 16mm black-and-white film prints of *Spearhead from Space, The Ambassadors of Death, Inferno, Terror of the Autons* and *The Claws of Axos* on Wednesday 30 January 1980. Then at the end of the year, Sri Lanka purchased PAL copies of *Spearhead from Space, The Three Doctors, The Time Warrior* and *The Monster of Peladon* on Monday 8 December 1980, bringing to a close a decade of sales of the first three Doctors' adventures by BBC Enterprises.

By the middle of the 1980s, *Doctor Who*'s huge success overseas in these key international markets, coupled with renewed interest in the history of the series after the 20th anniversary in 1983, triggered a renewed interest in the back catalogue of the first three Doctors' adventures. By this time, the limitations of the BBC's own retention policy for old material meant that only the surviving William Hartnell and Patrick Troughton adventures could be sold abroad again, while the Third Doctor's adventures could only be sold overseas as a piecemeal combination of black-and-white and colour stories.

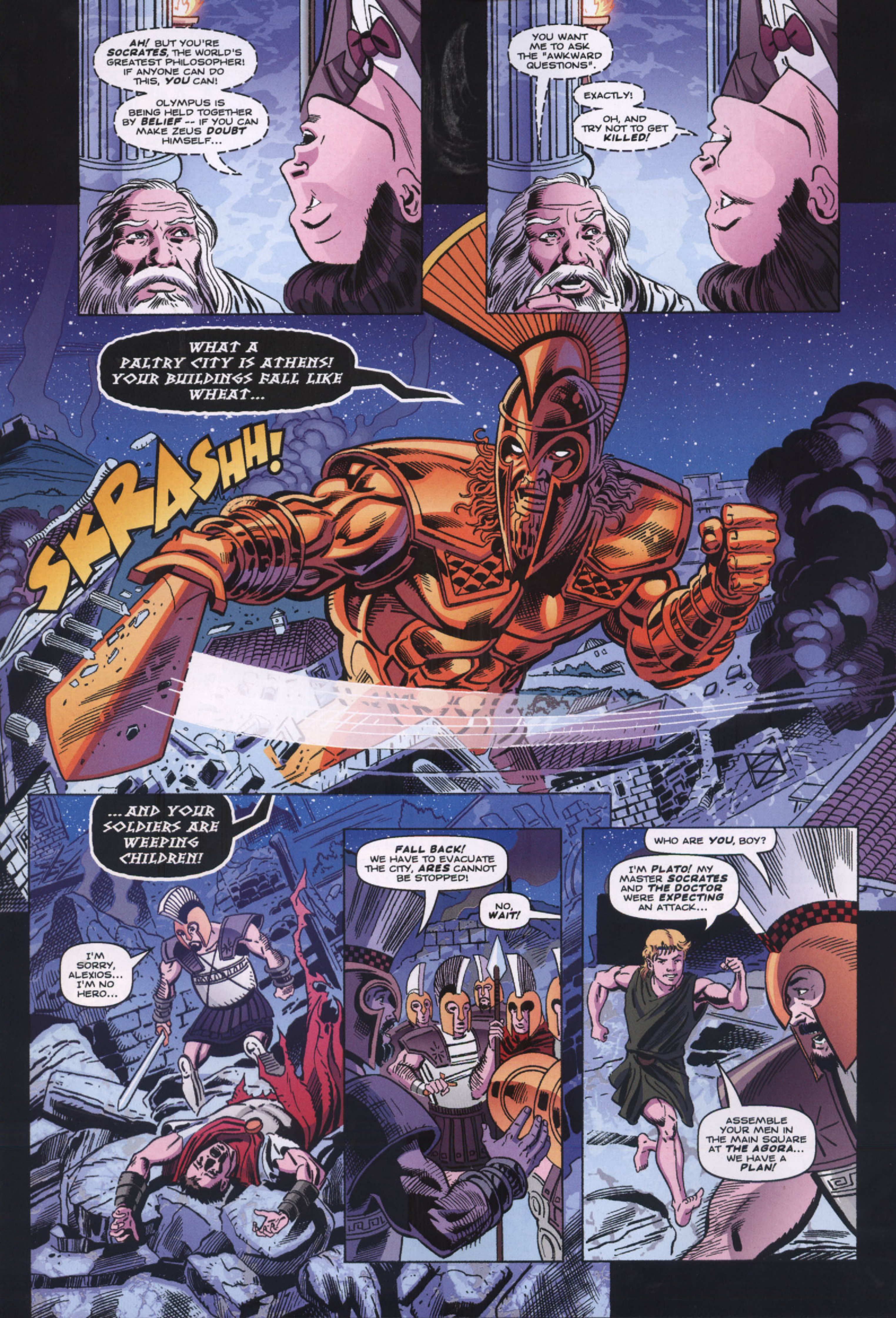
While the worldwide success of *Doctor Who* owes a great deal to the success of the Tom Baker stories around the world in the late 1970s and early 1980s, the sales of the William Hartnell, Patrick Troughton and Jon Pertwee stories in the 1960s and 1970s laid a lot of the initial groundwork for the international success of the series in the twenty-first century.

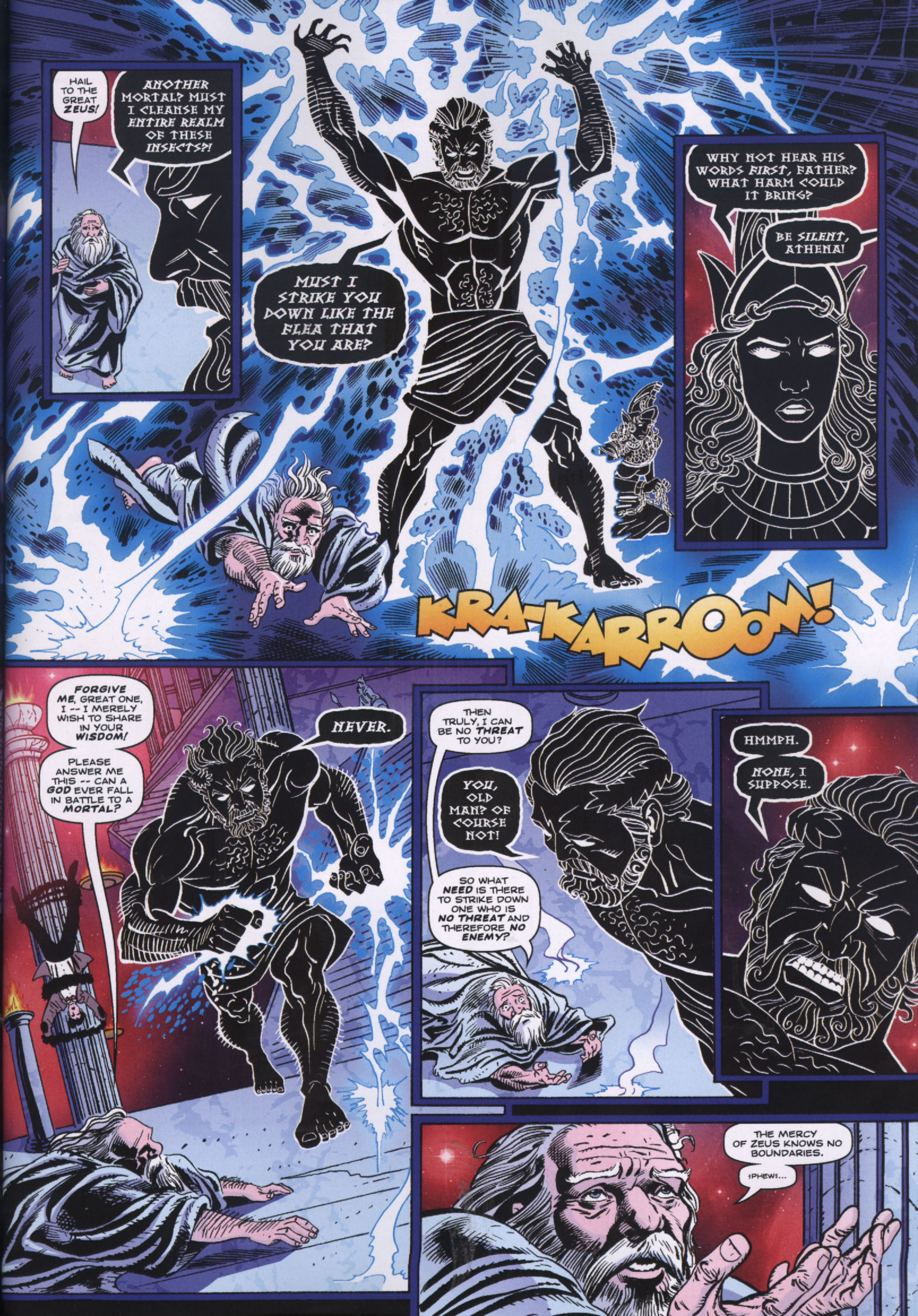
The CHAINS of OLYMPUS

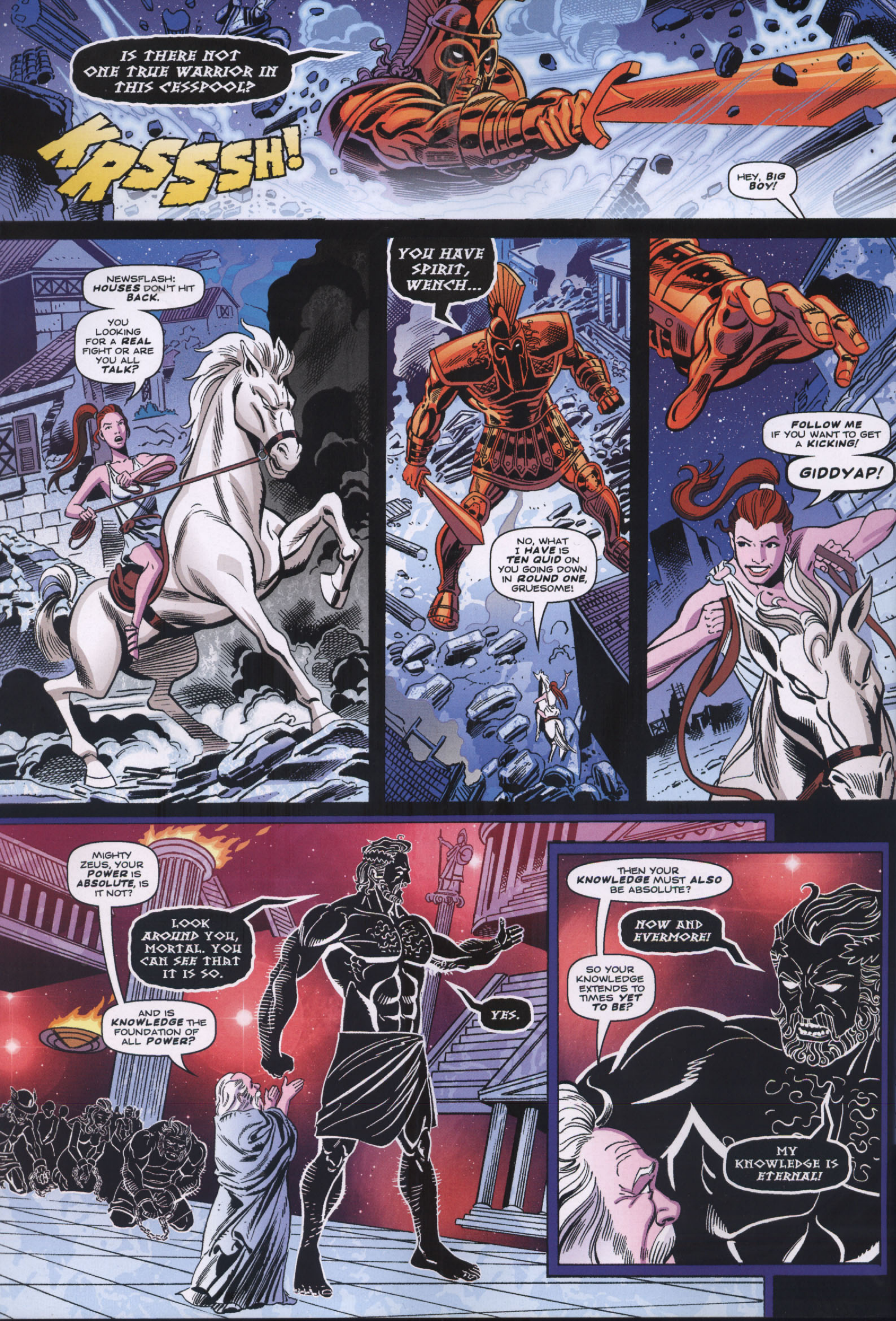
part four

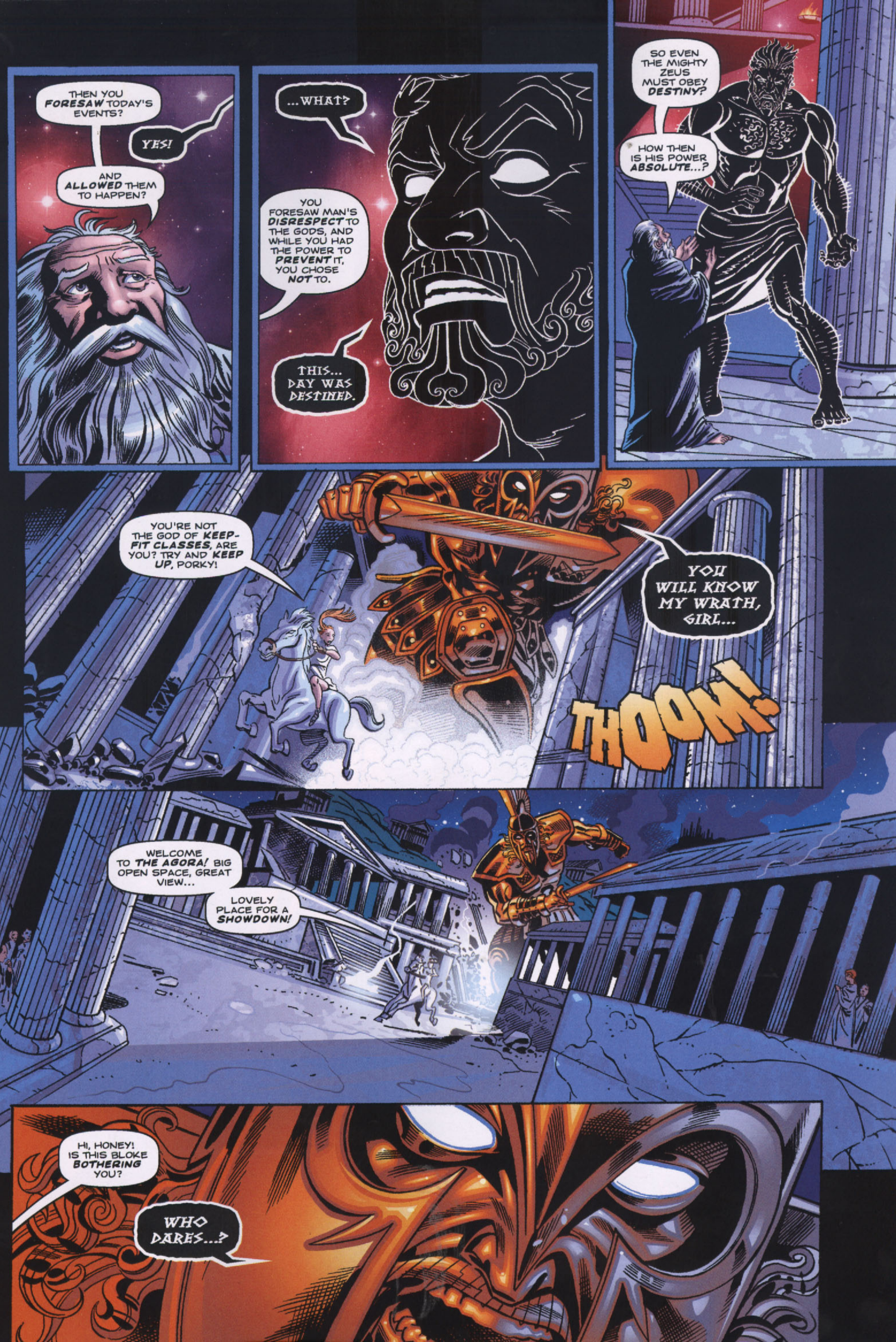

LOOK, COULD SOMEONE PLEASE *LISTEN* TO ME? *HELLO?*
YOU'RE *NOT* WHAT YOU THINK YOU ARE! YOU'RE NOT *GODS*, YOU'RE *PSYCHIC CONSTRUCTS!* YOU'VE BEEN GROWING INSIDE THIS *BELIEF ENGINE* FOR *DECADES*, SHAPED OUT OF *HUMAN PRAYER*...
BUT THE WOMAN WHO CREATED YOUR TEMPLATE IS *DEAD* NOW! THAT'S WHY YOU'RE *OUT OF CONTROL!*
WILL YOU *PLEASE* PAY *ATTENTION?* THIS IS *VERY* PAINFUL AND A *LITTLE* UNDIGNIFIED AND *THERE'S TOO MUCH BLOOD IN MY HEAD!*
SO GLAD I DIDN'T WEAR A TOGA TODAY...
I AM LISTENING, MY FRIEND.
YOU SAY THIS IS NOT THE *TRUE* ZEUS, BUT MERELY THE *IDEA* OF ZEUS?
YES, THAT'S IT! NEATLY SUMMARISED!
DOCTOR, IF A STRANGER CAME TO YOUR HOUSE AND TOLD YOU THAT YOU WERE NOT *REAL*, WOULD YOU *BELIEVE* HIM?
WELL, I SUPPOSE I *MIGHT* NEED A LITTLE CONVINCING...

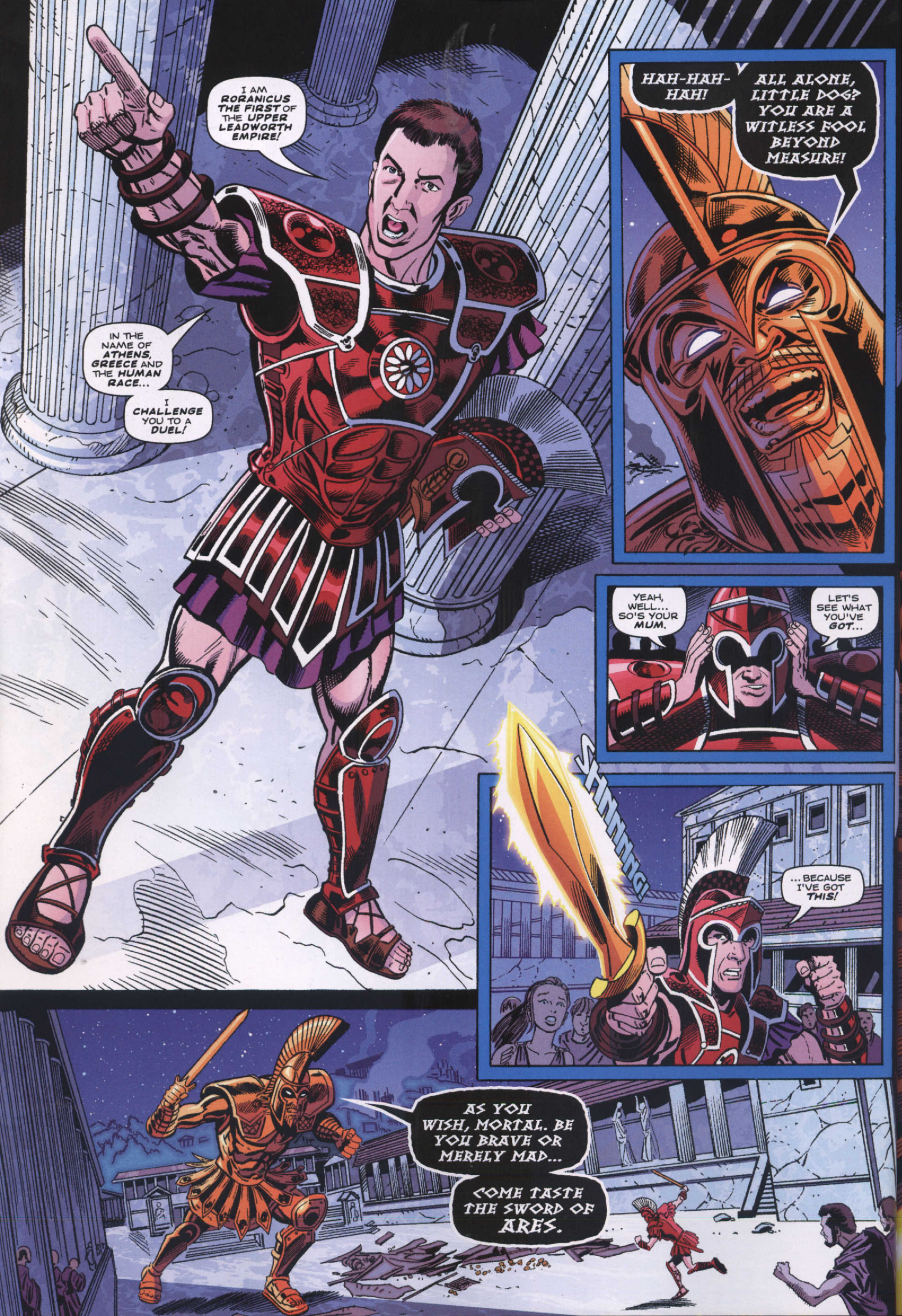
STORY: SCOTT GRAY • PENCIL ART: MIKE COLLINS • INKS: DAVID A ROACH
COLOURS: JAMES OFFREDI • LETTERING: ROGER LANGRIDGE • EDITORS: TOM SPILSBURY & PETER WARE

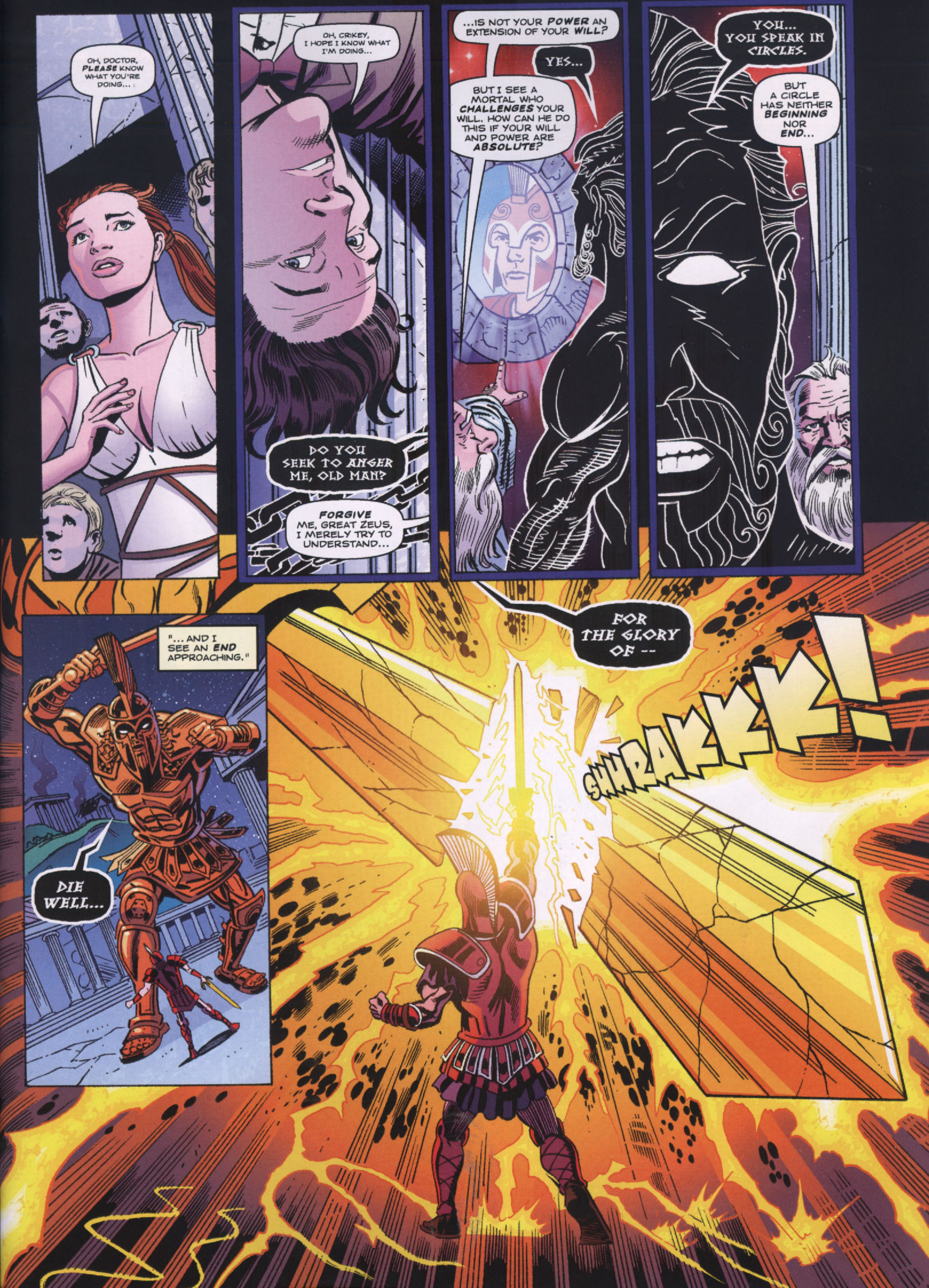

AH! BUT YOU'RE SOCRATES, THE WORLD'S GREATEST PHILOSOPHER! IF ANYONE CAN DO THIS, YOU CAN!
OLYMPUS IS BEING HELD TOGETHER BY BELIEF -- IF YOU CAN MAKE ZEUS DOUBT HIMSELF...
YOU WANT ME TO ASK THE "AWKWARD QUESTIONS".
EXACTLY!
OH, AND TRY NOT TO GET KILLED!
WHAT A PALTRY CITY IS ATHENS! YOUR BUILDINGS FALL LIKE WHEAT...
SKRASHH!
...AND YOUR SOLDIERS ARE WEEPING CHILDREN!
I'M SORRY, ALEXIOS... I'M NO HERO...
FALL BACK! WE HAVE TO EVACUATE THE CITY, ARES CANNOT BE STOPPED!
NO, WAIT!
WHO ARE YOU, BOY?
I'M PLATO! MY MASTER SOCRATES AND THE DOCTOR WERE EXPECTING AN ATTACK...
ASSEMBLE YOUR MEN IN THE MAIN SQUARE AT THE AGORA... WE HAVE A PLAN!

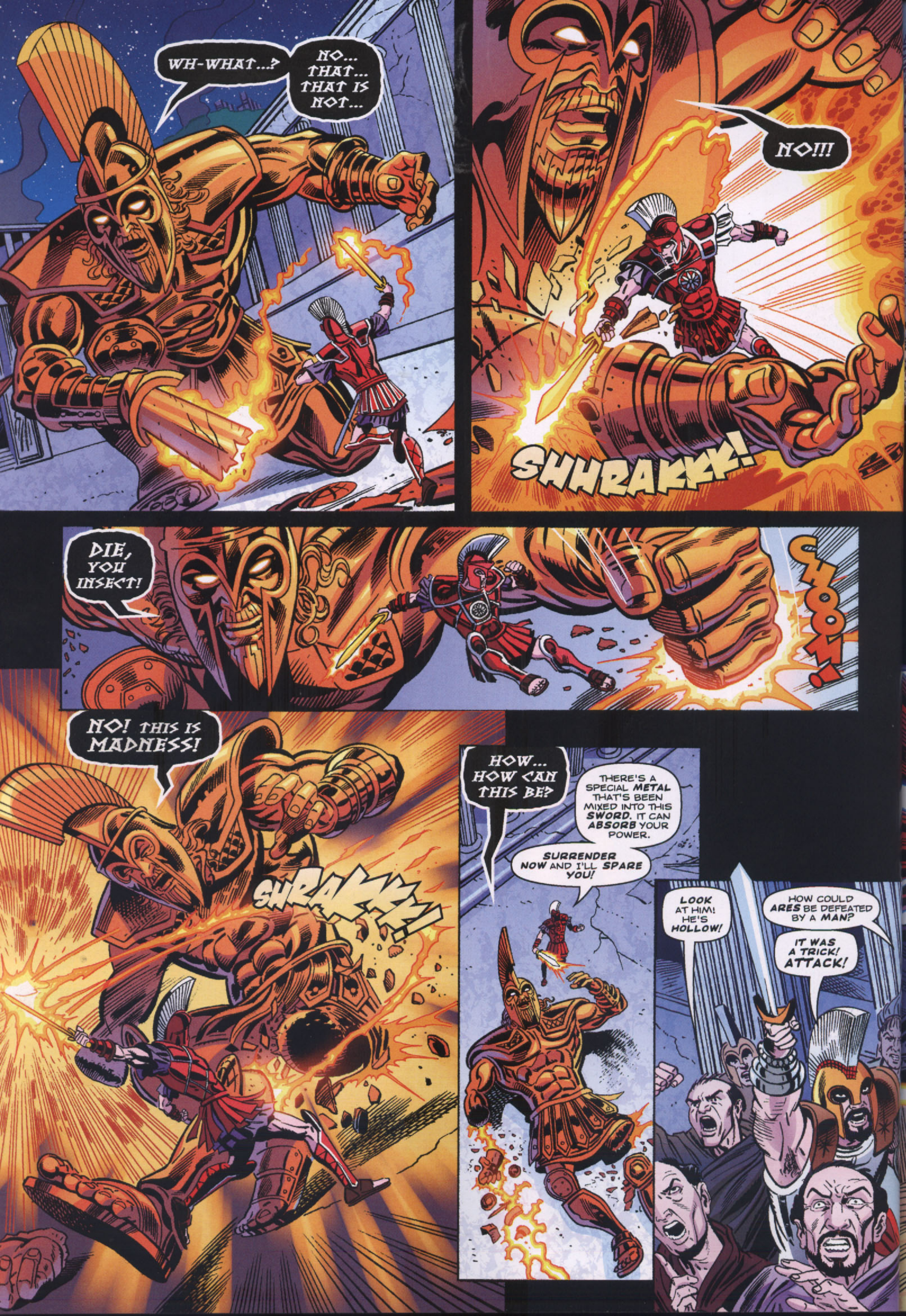

HAIL TO THE GREAT ZEUS!
ANOTHER MORTAL? MUST I CLEANSE MY ENTIRE REALM OF THESE INSECTS?!
MUST I STRIKE YOU DOWN LIKE THE FLEA THAT YOU ARE?
WHY NOT HEAR HIS WORDS FIRST, FATHER? WHAT HARM COULD IT BRING?
BE SILENT, ATHENA!
KRA-KARROOM!
FORGIVE ME, GREAT ONE, I -- I MERELY WISH TO SHARE IN YOUR WISDOM!
PLEASE ANSWER ME THIS -- CAN A GOD EVER FALL IN BATTLE TO A MORTAL?
NEVER.
THEN TRULY, I CAN BE NO THREAT TO YOU?
YOU, OLD MAN? OF COURSE NOT!
SO WHAT NEED IS THERE TO STRIKE DOWN ONE WHO IS NO THREAT AND THEREFORE NO ENEMY?
HMMPH.
NONE, I SUPPOSE.
THE MERCY OF ZEUS KNOWS NO BOUNDARIES.
PHEW...

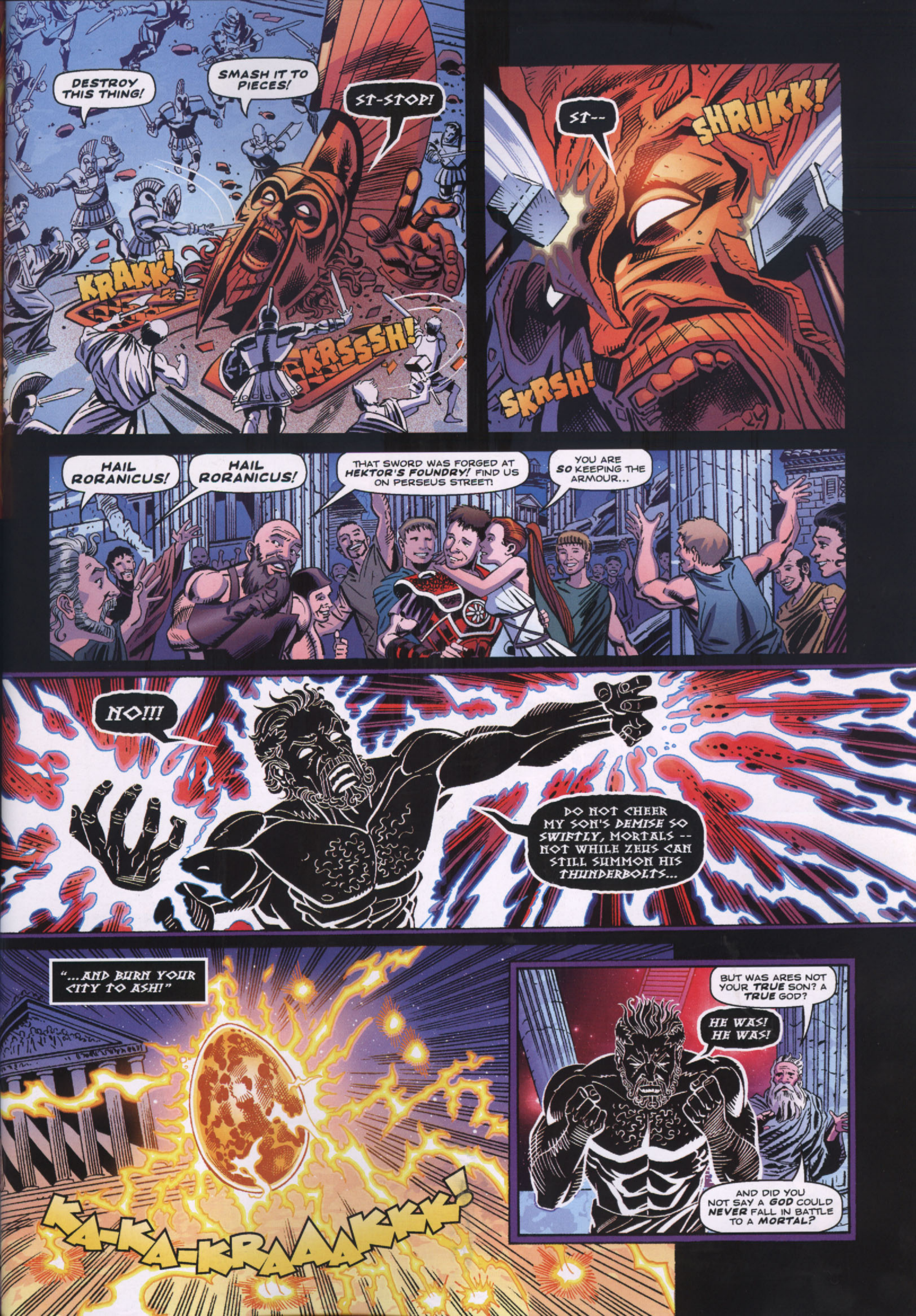

IS THERE NOT ONE TRUE WARRIOR IN THIS CESSPOOL?
KRSSSH!
HEY, BIG BOY!
NEWSFLASH: HOUSES DON'T HIT BACK.
YOU LOOKING FOR A REAL FIGHT OR ARE YOU ALL TALK?
YOU HAVE SPIRIT, WENCH...
NO, WHAT I HAVE IS TEN QUID ON YOU GOING DOWN IN ROUND ONE, GRUESOME!
FOLLOW ME IF YOU WANT TO GET A KICKING!
GIDDYAP!
MIGHTY ZEUS, YOUR POWER IS ABSOLUTE, IS IT NOT?
LOOK AROUND YOU, MORTAL. YOU CAN SEE THAT IT IS SO.
AND IS KNOWLEDGE THE FOUNDATION OF ALL POWER?
YES.
THEN YOUR KNOWLEDGE MUST ALSO BE ABSOLUTE?
NOW AND EVERMORE!
SO YOUR KNOWLEDGE EXTENDS TO TIMES YET TO BE?
MY KNOWLEDGE IS ETERNAL!

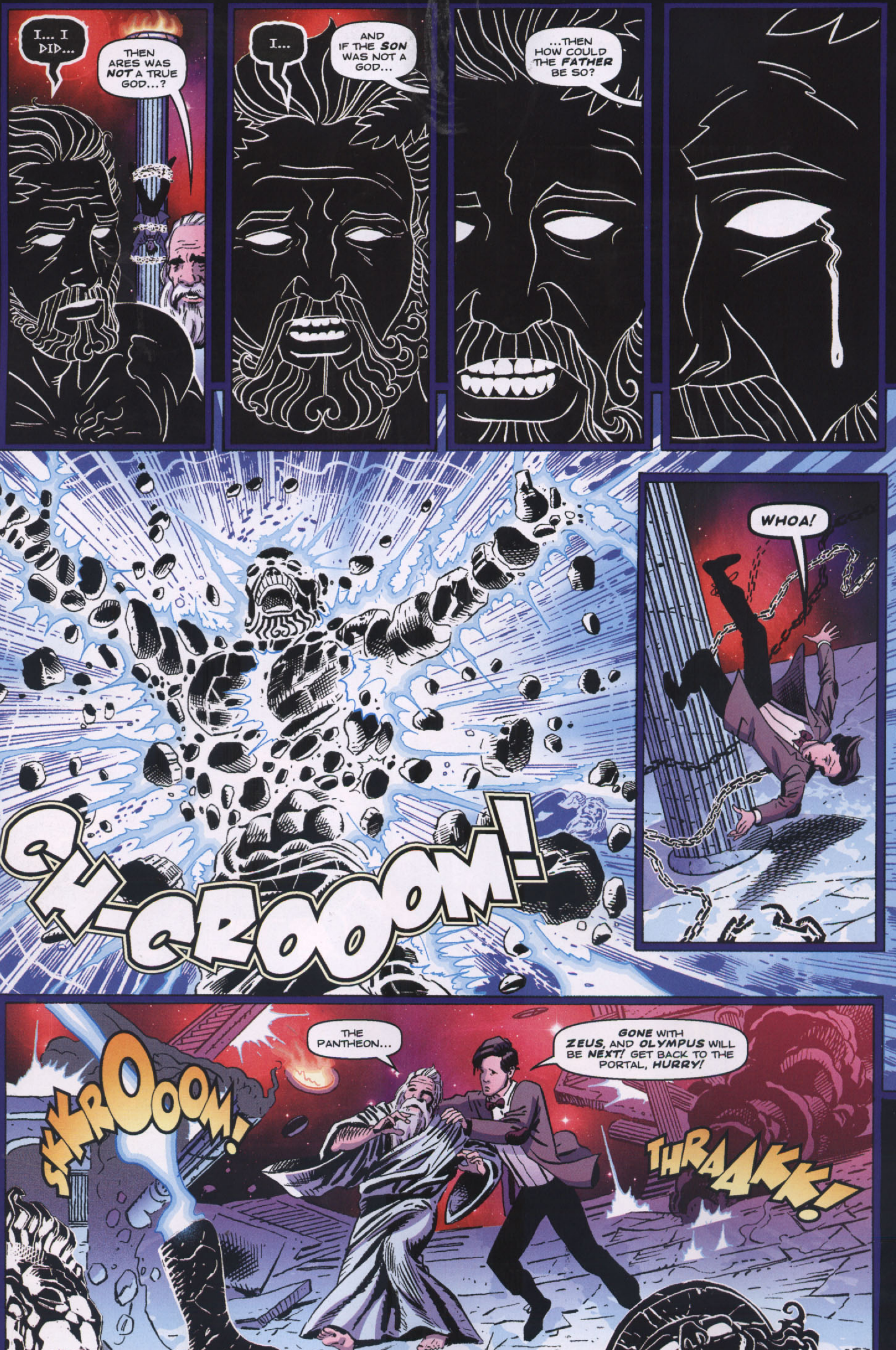

THEN YOU FORESAW TODAY'S EVENTS?
YES!
AND ALLOWED THEM TO HAPPEN?
...WHAT?
YOU FORESAW MAN'S DISRESPECT TO THE GODS, AND WHILE YOU HAD THE POWER TO PREVENT IT, YOU CHOSE NOT TO.
THIS... DAY WAS DESTINED.
SO EVEN THE MIGHTY ZEUS MUST OBEY DESTINY?
HOW THEN IS HIS POWER ABSOLUTE...?
YOU'RE NOT THE GOD OF KEEP-FIT CLASSES, ARE YOU? TRY AND KEEP UP, PORKY!
YOU WILL KNOW MY WRATH, GIRL...
THOOM!
WELCOME TO THE AGORA! BIG OPEN SPACE, GREAT VIEW...
LOVELY PLACE FOR A SHOWDOWN!
HI, HONEY! IS THIS BLOKE BOTHERING YOU?
WHO DARES...?

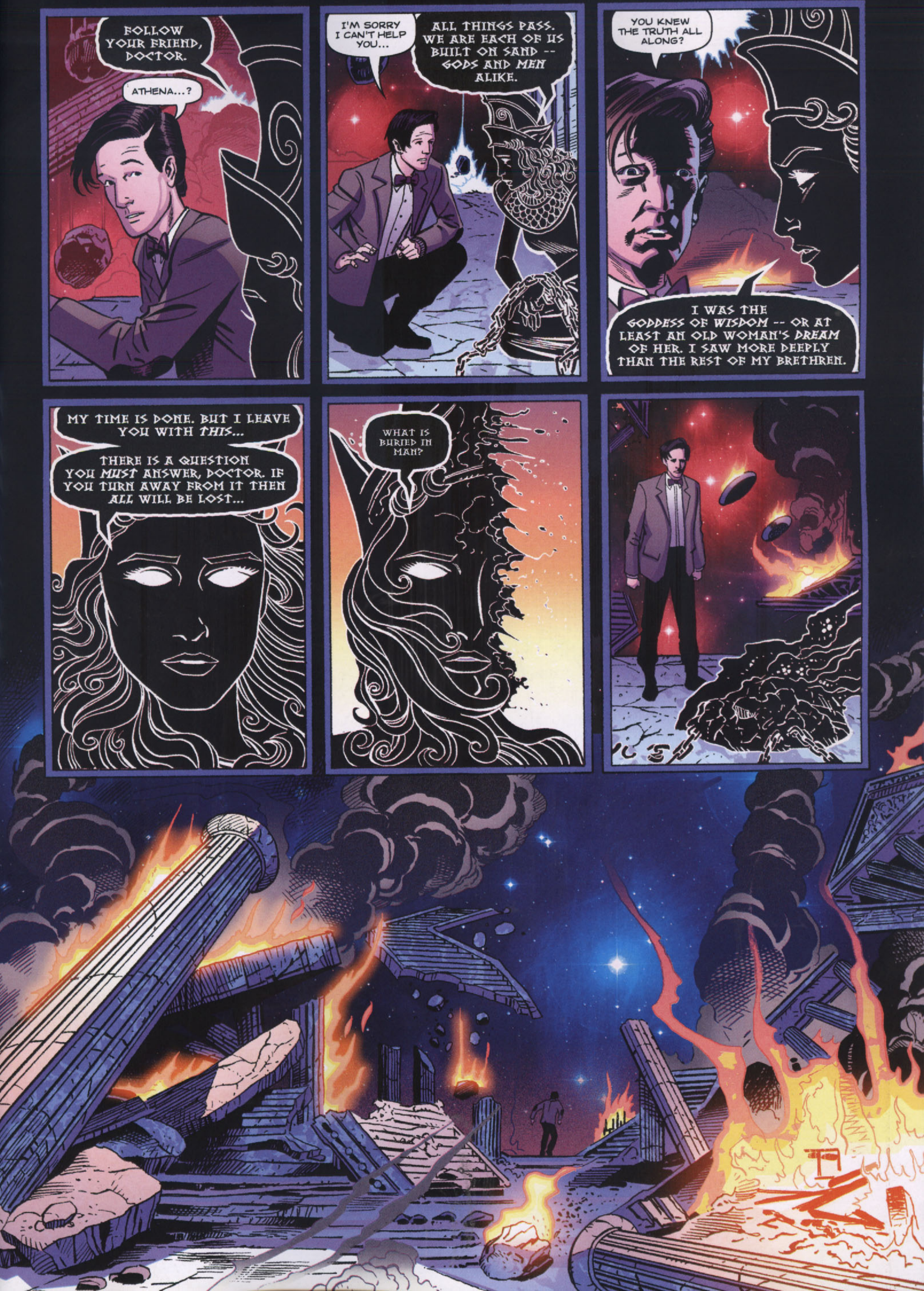

I AM RORANICUS THE FIRST OF THE UPPER LEADWORTH EMPIRE!
IN THE NAME OF ATHENS, GREECE AND THE HUMAN RACE...
I CHALLENGE YOU TO A DUEL!
HAH-HAH-HAH!
ALL ALONE, LITTLE DOG? YOU ARE A WITLESS FOOL BEYOND MEASURE!
YEAH, WELL... SO'S YOUR MUM.
LET'S SEE WHAT YOU'VE GOT...
SHHNNNG!
...BECAUSE I'VE GOT THIS!
AS YOU WISH, MORTAL. BE YOU BRAVE OR MERELY MAD...
COME TASTE THE SWORD OF ARES.

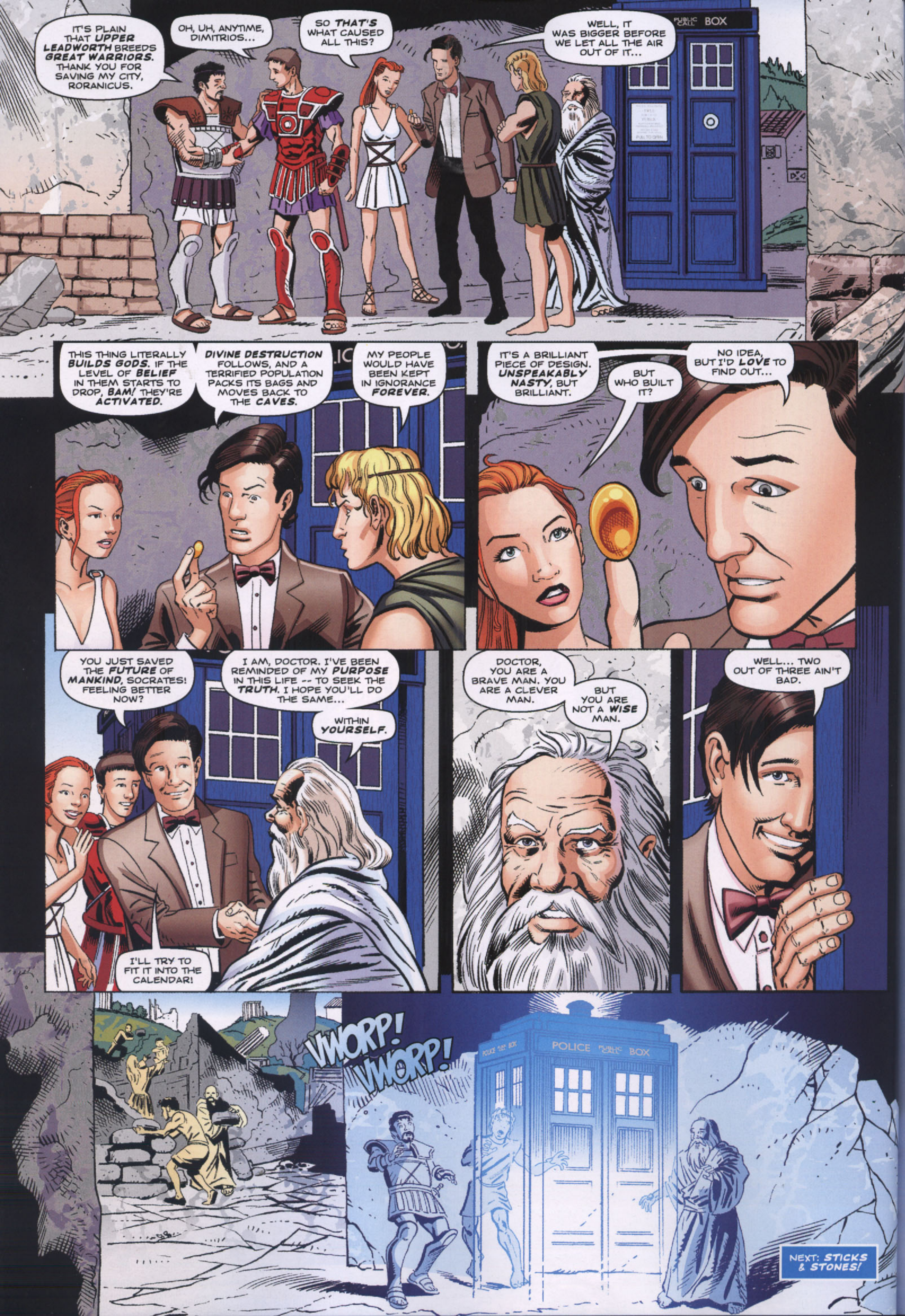

OH, DOCTOR, PLEASE KNOW WHAT YOU'RE DOING...
OH, CRIKEY, I HOPE I KNOW WHAT I'M DOING...
DO YOU SEEK TO ANGER ME, OLD MAN?
FORGIVE ME, GREAT ZEUS, I MERELY TRY TO UNDERSTAND...
...IS NOT YOUR POWER AN EXTENSION OF YOUR WILL?
YES...
BUT I SEE A MORTAL WHO CHALLENGES YOUR WILL. HOW CAN HE DO THIS IF YOUR WILL AND POWER ARE ABSOLUTE?
YOU... YOU SPEAK IN CIRCLES.
BUT A CIRCLE HAS NEITHER BEGINNING NOR END...
"...AND I SEE AN END APPROACHING."
DIE WELL...
FOR THE GLORY OF --
SHRAKKK!


WH-WHAT...?
NO... THAT... THAT IS NOT...
NO!!!
SHHRAKKK!
DIE, YOU INSECT!
CHOOM!
NO! THIS IS MADNESS!
SHRAKKK!
HOW... HOW CAN THIS BE?
THERE'S A SPECIAL METAL THAT'S BEEN MIXED INTO THIS SWORD. IT CAN ABSORB YOUR POWER.
SURRENDER NOW AND I'LL SPARE YOU!
LOOK AT HIM! HE'S HOLLOW!
HOW COULD ARES BE DEFEATED BY A MAN?
IT WAS A TRICK! ATTACK!


DESTROY THIS THING!
SMASH IT TO PIECES!
ST-STOP!
KRAKK!
KRSSSH!
ST--
SHRUKK!
SKRSH!
HAIL RORANICUS!
HAIL RORANICUS!
THAT SWORD WAS FORGED AT HEKTOR'S FOUNDRY! FIND US ON PERSEUS STREET!
YOU ARE SO KEEPING THE ARMOUR...
NO!!!
DO NOT CHEER MY SON'S DEMISE SO SWIFTLY, MORTALS -- NOT WHILE ZEUS CAN STILL SUMMON HIS THUNDERBOLTS...
"...AND BURN YOUR CITY TO ASH!"
KA-KA-KRAAAKKK!
BUT WAS ARES NOT YOUR TRUE SON? A TRUE GOD?
HE WAS! HE WAS!
AND DID YOU NOT SAY A GOD COULD NEVER FALL IN BATTLE TO A MORTAL?


I... I DID...
THEN ARES WAS NOT A TRUE GOD...?
I...
AND IF THE SON WAS NOT A GOD...
...THEN HOW COULD THE FATHER BE SO?
CH-CROOOM!
WHOA!
SKKROOOOM!
THE PANTHEON...
GONE WITH ZEUS, AND OLYMPUS WILL BE NEXT! GET BACK TO THE PORTAL, HURRY!
THRAAKK!


FOLLOW YOUR FRIEND, DOCTOR.
ATHENA...?
I'M SORRY I CAN'T HELP YOU...
ALL THINGS PASS. WE ARE EACH OF US BUILT ON SAND -- GODS AND *MEN* ALIKE.
YOU KNEW THE TRUTH ALL ALONG?
I WAS THE GODDESS OF *WISDOM* -- OR AT LEAST AN OLD WOMAN'S *DREAM* OF HER. I SAW MORE DEEPLY THAN THE REST OF MY BRETHREN.
MY TIME IS DONE. BUT I LEAVE YOU WITH *THIS*...
THERE IS A QUESTION YOU *MUST* ANSWER, DOCTOR. IF YOU TURN AWAY FROM IT THEN *ALL* WILL BE LOST...
WHAT IS BURIED IN MAN?


IT'S PLAIN THAT UPPER LEADWORTH BREEDS GREAT WARRIORS. THANK YOU FOR SAVING MY CITY, RORANICUS.
OH, UH, ANYTIME, DIMITRIOS...
SO THAT'S WHAT CAUSED ALL THIS?
WELL, IT WAS BIGGER BEFORE WE LET ALL THE AIR OUT OF IT...
PUBLIC CALL BOX
THIS THING LITERALLY BUILDS GODS. IF THE LEVEL OF BELIEF IN THEM STARTS TO DROP, BAM! THEY'RE ACTIVATED.
DIVINE DESTRUCTION FOLLOWS, AND A TERRIFIED POPULATION PACKS ITS BAGS AND MOVES BACK TO THE CAVES.
MY PEOPLE WOULD HAVE BEEN KEPT IN IGNORANCE FOREVER.
IT'S A BRILLIANT PIECE OF DESIGN. UNSPEAKABLY NASTY, BUT BRILLIANT.
BUT WHO BUILT IT?
NO IDEA, BUT I'D LOVE TO FIND OUT...
YOU JUST SAVED THE FUTURE OF MANKIND, SOCRATES! FEELING BETTER NOW?
I AM, DOCTOR. I'VE BEEN REMINDED OF MY PURPOSE IN THIS LIFE -- TO SEEK THE TRUTH. I HOPE YOU'LL DO THE SAME...
WITHIN YOURSELF.
I'LL TRY TO FIT IT INTO THE CALENDAR!
DOCTOR, YOU ARE A BRAVE MAN. YOU ARE A CLEVER MAN.
BUT YOU ARE NOT A WISE MAN.
WELL... TWO OUT OF THREE AIN'T BAD.
VWORP! VWORP!
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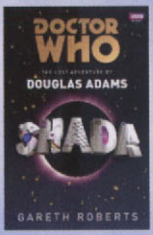

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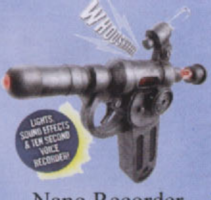

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THE KEYS OF MARINUS

The Doctor and his friends embark on a dangerous quest through nightmarish scenarios on the alien world of Marinus...

Feature by **JONATHAN MORRIS**

T*he Keys of Marinus* is my favourite William Hartnell story. It moves at a terrific pace, is full of jeopardy and mad ideas, and is told in an incredibly economic way. It's also *Doctor Who*'s most elaborate piece of world-building; unlike almost any other planet the series has given us, Marinus is a world with more than one nation and more than one kind of terrain. It's not just a single terrain nation story, it's several terrain nation stories rolled into one. [*You're fired – Ed*]

It's also a world with a history, which brings me to the thing about *The Keys of Marinus* that has always fascinated me. It's the suspicion that Terry Nation originally intended for this story to be much more of a morality tale. Reading his original premise for the story, it's all about how various societies might develop after becoming reliant on a machine for their 'conscience', and you can still spot remnants of that idea in the final story; in Morphoton a society has descended into hedonism; in the third episode a scientist conducts experiments against nature; in the fourth an outpost has reverted to barbarism; and in the fifth we visit a totalitarian regime. There's also an echo of this idea in the *Radio Times* preview for this story, which promises that it will show us a world 'half a Utopia and half an inferno'. In *The Keys of Marinus* Terry Nation is exploring ideas of how morality is shaped by technology and circumstances. Or at least, I believe that might have been his original intention.

So strap on your travel dials and prepare for a trip around the sights of Marinus...

Carole and Voord.
© MIRRORPIX

THE SEA OF DEATH

FIRST BROADCAST: 11 APRIL 1964

The TARDIS materialises on the beach of an eerie island. Inside, Dr Who (William Hartnell), Ian (William Russell), Barbara (Jacqueline Hill) and Susan (Carole Ann Ford) survey their surroundings on the scanner. Ian thinks he catches a glimpse of something moving.

- This is the first time we see the TARDIS land. The model TARDIS still has the St John Ambulance badge on the door, even though it was painted over on the life-size prop and would not reappear until *The Eleventh Hour* (2010).
- Ian is wearing the 'Chinese jacket' he acquired in the sixth episode of *Marco Polo* (1964), *Mighty Kublai Khan*. His concern regarding the presence of radiation is understandable given what happened in *The Mutants* (1963/4). Presumably the intention was for Ian to spot an approaching submersible, although the scanner is pointing at the beach and the submersibles haven't got there yet.
- The discussion about the scanner not being in colour is a remnant of a longer conversation in the draft script where the Doctor explains that he went to the British Broadcasting Corporation to ask for their help in getting his "colour rays" to mix. This was immediately before the events of *100,000 BC* (1963) and explains his bad temper.

As four torpedo-like submersibles land further along the beach, the Doctor and his companions emerge from the TARDIS. They set off to explore and, a few seconds later, a sinister, rubber-suited figure approaches the TARDIS. This is a Voord (Martin Cort).

The first time we see the TARDIS arrive...

- Philip Hinchcliffe's novelisation of the story *Doctor Who and the Keys of Marinus* (1980) opens with the submersibles – or 'BXC sub-oceanic assault craft' – landing at '701 zeniths (Inter Galactic Time)'.
- The Doctor asserts that the sea cannot be frozen as it is "impossible in this temperature. Besides, it's too warm." In the draft script, the line is "Not in this temperature. Impossible. It's too warm.'" The Doctor is assuming that the sea is water; assuming it is pure sulphuric acid, it would freeze at 10°C.

As the Doctor and Ian discuss the glass pebbles on the beach, Susan removes her shoes to paddle in a rock pool. One of her shoes falls into the pool and dissolves. The sea is not water, but acid!

- Another section of the draft script was cut here as Barbara jokes about the beach being made of diamonds while Ian observes that the glass is sharp enough to cut his shoes. This, along with many other lines from the draft script, are included in the novelisation.

Susan puts on Ian's boots and heads back to the TARDIS to fetch some replacement shoes. The Voord slips away as she approaches.

Meanwhile, the Doctor, Ian and Barbara discover three of the now-empty submersibles.

- Barbara notes that the acid pool was tidal, implying that Marinus has at least one moon. Ian observes that a sea of acid "rather ties up with the glass beach", glass being resistant to acid. However, is this a naturally occurring phenomena, or an artificial defence? Later in the episode,

> "I don't believe that man was made to be controlled by machines. Machines can make laws but they cannot preserve justice, only human beings can do that."

ESSENTIAL INFO

■ The fifth story of *Doctor Who's* first series, *The Keys of Marinus* sees the Doctor and his companions being sent on a quest to recover four 'keys' hidden in various locations on the planet Marinus.

■ It was written by Terry Nation (pictured above right), who had recently scored a massive success with his first Dalek story, and was made in the hope that his new creations, the Voords, would prove equally popular.

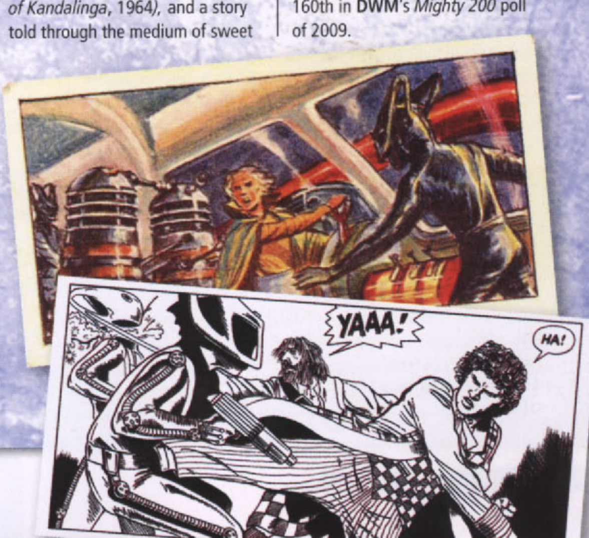
■ The story was a late commission, replacing Terry Nation's *The Red Fort* (a story set in the Indian mutiny of 1857) and the science-fiction stories *The Hidden Planet* by Malcolm Hulke, *The Masters of Luxor* by Anthony Coburn, and *The Miniscule Story* by Robert Gould.

■ Following a meeting on 21 January 1964, Nation agreed to deliver scripts for a six-part story over the next four weeks. After a discussion with story editor David Whitaker on the 3 February, he delivered the first two scripts on 6 February and 11 February, the next two on 17 February, and the final two at some point before 25 February.

■ While the first episode was being rehearsed, Whitaker rewrote the next four instalments to account for the fact that William Hartnell would be taking a holiday and would not be available for the middle two episodes.

■ While the story achieved similar ratings to the first Dalek story, the Voords did not sear themselves into the public consciousness. After appearing in a story in the first *Doctor Who Annual* (*The Fishmen of Kandalinga*, 1964), and a story told through the medium of sweet cigarette cards, they were never heard of again until they turned up in a **DWM** comic strip (*The World Shapers*, issues 127-129, 1987).

■ *The Keys of Marinus* was ranked 160th in **DWM**'s *Mighty 200* poll of 2009.



◄ the Doctor reasons that the sea of acid is itself a "defence barrier", which suggests the glass beach exists to protect the island from the acid and was manufactured – possibly in one of the "glass factories in the desert" mentioned in *Sentence of Death*.

■ More cut dialogue has the Doctor advising Ian to take care as there may be some acid adhering to the outside of the submersibles.

Barbara spots an occupied submersible. Meanwhile Susan emerges from the TARDIS and notices some Voord footprints. She decides to follow them – and is followed in turn by the Voord.

■ This Voord has a crossed-circle antenna. The draft script describes the Voord as having a respirator and 'huge glass eye pieces' while the novelisation identifies it as being a 'Class I Voord Assault Trooper, programmed to kill enemy life-forms on sight!'

The Doctor notices that the occupied submersible is cracked which must have allowed the acid to seep in. Ian manages to open the vehicle which contains an empty protective suit, its 'human being'-like owner having been dissolved.

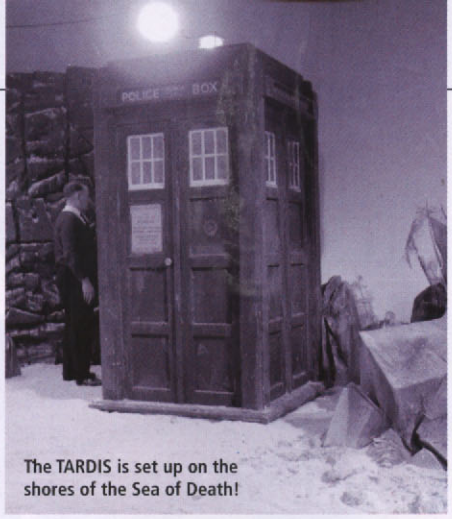
■ Which suggests the Voords resemble human beings [*see box out, below*]. The deceased Voord had a crescent-shaped antenna.

Ian spots a pyramid in the distance. Meanwhile, Susan has reached the pyramid – where a Voord prepares to stab her with a knife.

■ It's the Voord with the crossed-circle antenna, which has managed to overtake her despite wearing flippers.

Back at the TARDIS, the Doctor, Ian and Barbara realise Susan has gone missing. Ian guesses that she has gone to look at the pyramid.

■ The TARDIS interior is small enough for Barbara to search it in a few minutes. Although Barbara can see Susan's footprints leading away from the ship, the Voord's footprints are now nowhere to be seen!


The TARDIS is set up on the shores of the Sea of Death!

The Voord that is about to attack Susan falls through a section of the pyramid wall as it spins open...

■ ... briefly revealing a member of the production team.

The Doctor, Ian and Barbara reach the pyramid and decide to split up, the Doctor going one way, Ian and Barbara going the other.

■ Ian and Barbara's observation that the pyramid is made of blocks similar to those of the Indians of Central America is both a perfunctory attempt to be educational and strangely prophetic given that the following story has them encountering *The Aztecs* (1964).

Susan then falls into the pyramid, as does the Doctor.

■ William Russell runs onto the set too early, making it appear that Ian and Barbara are on the same side of the pyramid as where the Doctor disappeared, both trailed by an ominous boom-mike shadow.

Inside the pyramid, Susan backs away from a sinister robed figure – backing into the Voord that followed her. But then it collapses, its own knife protruding from its back.

■ It appears that the Voord is stabbed after it grabs Susan, but quite how this happens is unclear. It seems that Nation intended for it to happen after the Voord 'lurches after her', the knife being thrown by the robed figure (who has managed to steal it) but the draft script isn't terribly precise on this point.

Ian and then Barbara fall into the pyramid. Barbara is caught by the robed figure and locked up with the Doctor and Susan.

Elsewhere in the pyramid, the robed figure is attacked by a second Voord (Peter Stenson). Ian comes to the rescue, pushing the Voord through a moving wall. It plunges down a shaft into the acid below.

■ This Voord has a triangular antenna, which makes him Tinky Winky.

The robed figure reveals himself to be a man called Arbitan (George Coulouris) who explains that this pyramid is his home. Arbitan saw the TARDIS arrive, but had to treat our heroes as enemies until he knew otherwise.

■ Nation derived the name Arbitan from 'arbiter', one who judges, suggesting that Arbitan is not merely the curator of the Conscience Machine but also its designer.

■ Arbitan says it has been "many years" since the Voords' "last assault"; presumably this refers to their last assault on the pyramid, rather than Marinus itself, but as we'll see, the history isn't entirely clear.

Arbitan explains that 2,000 years ago a machine was built called the Conscience of Marinus, a machine that became more sophisticated until it eliminated evil from the minds of men. Then 700 years later a man called Yartek found a means of overcoming its power and he and his followers, the Voord, were able to rob, exploit, cheat and kill. Arbitan's people could not resist.

■ 'Marinus' is derived from latin, meaning 'of the sea', suggesting it is a marine world. Terry Nation would later use the same imaginative approach in naming the arid world of Aridius in *The Chase* (1965).

■ The draft script (and the novelisation based on it) clarifies that Yartek overcame the Conscience by inventing an 'immuniser'.

Arbitan's people hoped to modify the Conscience in order to make it irresistible, but to prevent it falling into the Voords' hands in the meantime, they removed five key microcircuits and placed four of them in places of safety all over Marinus.

■ Okay, this is where it gets complicated. When did all this happen? Taking Arbitan's history at face value, the five key microcircuits were removed at the same time that Yartek found a means of overcoming the Conscience's power *ie* 1,300 years ago. However, in *Sentence of Death* we learn that *Arbitan* took the microcircuit to Millenius, so all this must have taken place within Arbitan's lifetime. So it seems that Arbitan *and* Yartek must both be over 1,300 years old. (After all, we don't know how long a year is on Marinus). This would explain why Arbitan believes the keys to be in "places of safety" when in fact they are in places of great jeopardy. (An alternative explanation is that the Arbitan the Doctor meets is not the same Arbitan who despatched the microcircuits and visited Millenius; it could be an inherited or honorary title.)

It is now time for the key microcircuits to be recovered. Arbitan has sent his followers to find them, but none has returned. The last person he sent was his daughter, Sabetha.

■ Barbara asks Arbitan why he doesn't make more keys – and this is the point where they cease to be

MORE THAN VOORDS

In *The Keys of Marinus*, we learn surprisingly little about these gimp-suited assassins. We know that they are humanoid and are wearing rubbery outfits (as opposed to being rubber aliens). Barbara deduces that the outfits are protective suits after discovering the suit of a particularly accident-prone Voord whose submersible cracked and who tore a hole in his suit.

The Doctor imagines a Voord is "similar to a human," but *how* similar? When Barbara meets Darrius, he is uncertain whether she is a Voord or not, even though she does "not resemble their race." In the final episode, Yartek says "there are many races of men on Marinus," so presumably the Voords are one such race. Indeed, the fact that when the Voords overcame the power of the Conscience they went on to "rob, exploit, kill, cheat" suggests they were a part of Marinian society rather than alien invaders. So, although Terry Nation's premise refers to them as 'alien', in the broadcast story they are native to Marinus, and we've been getting it wrong all this time by referring to Yartek as 'leader of the alien Voords' (a phrase originated by Terrance Dicks for the *Radio Times'* 10th Anniversary *Doctor Who Special*.)

In *The Fishmen of Kandalinga* we discover that the antenna on a Voord's mask is a 'telepathic organ'. However, it may serve another purpose. In the draft script Terry Nation refers to 'immunisers' invented by Yartek. Given that the influence of the Conscience is a form of radiation, perhaps the antennae are what make the Voords immune? So that instead of being controlled by the Conscience, they are controlled by Yartek? Bearing in mind that elsewhere on Marinus the technology exists to create Ice Soldiers, dead but nevertheless animate, might not this also be the case for the Voords – that they are prototype 'Robomen', as seen in Terry Nation's *The Dalek Invasion of Earth* (1964)? Might Yartek also be a walking cadaver? After all, he's over 1,300 years old, so presumably he has found some artificial means of prolonging his life (unless Marinians naturally have very long life-spans, or Marinian years are very short).

Is Yartek a Voord? Arbitan refers to him as a "man" (although that's how he describes a Voord, too) while Yartek refers to the Voord as "my creatures," indicating he is not of their kind. On the other hand, the only time we see Yartek he is wearing the same protective suit as a Voord. He doesn't even remove his mask even when attempting to disguise himself as Arbitan, so he must need it for some other reason – maybe he uses it to control the Voords, or he's wearing it to remain immunised when the Conscience is reactivated? Or, having lived for 1,300 years, he needs the mask to keep him alive? (The novelisation, however, states that he is 'a Voord named Yartek'.)

Note: In the television adventure, the plural form is given as both 'Voord' and 'Voords'; the closing credits suggest that 'Voords' is correct, whilst *The Fishmen of Kandalinga* and *The World Shapers* both use 'Voord'.

referred to as 'key microcircuits' and instead as keys that *contain* microcircuits.

■ So either Yartek and the Voords aren't aware that the keys have been removed from the machine, and are invading in the hope of using it to take control, or they've got wind of the fact that Arbitan has been sending people out to recover the keys, which means he's found a way of making it irresistible, and that's why they have chosen now to attack.

The Doctor and his companions refuse Arbitan's request for help and return to the TARDIS, only to find it surrounded by an invisible barrier.

■ In the draft script, Ian describes it as "some sort of barrier" but William Russell calls it an "invisible barrier" which makes Barbara's following statement about it being "like an invisible wall" rather redundant. The draft script contains a cut discussion about the force barrier being due to "subtracted atoms."

Arbitan informs them that he will only grant them access to their machine if they recover the keys. The Doctor and his companions reluctantly agree to help him. He shows them a map of Marinus.

■ From the oval world map, Marinus appears to consist of one large, crescent-shaped land mass and one small island. The locations of the keys are indicated on the land mass with white circles. It's possible that the small island is intended to be Arbitan's island; however, this would suggest that Marinus is a small world and that its oceans are acid, which seems unlikely given that we later see that Marinus has a climate that generates snow and allows jungles to thrive. It seems more likely that the Doctor's theory that the sea is a 'defence barrier' is correct, and the acid sea around the island is an inland sea (like the Dead Sea). Which ties in with the opening shot of the episode, where the sea appears to be bounded by distant mountains.

Arbitan presents them with wrist bracelets that will enable them to move from place to place.

■ Some cut lines clarify that the wrist bracelets "separate molecular structure and re-assembles at one's destination." George Coulouris veers wildly off the script as he hands Jacqueline Hill a bracelet half-way through delivering a line.

■ Barbara later describes the sensation of using one of the devices as "falling through space," and Ian later says on two occasions that they involve movement through "outer space."

■ Nation would feature similar devices in his script for *Genesis of the Daleks* (1975) and in his television serial *Blake's 7* (1978-81)

Barbara twists the dial on her bracelet and disappears. The Doctor, Ian and Susan follow her, leaving Arbitan alone. A few moments later, he is stabbed by the fourth Voord (Gordon Wales).

■ This Voord has a trident antenna and will never be seen again.

The Doctor, Ian and Susan arrive outside some double doors. Ian spots Barbara's discarded bracelet – and it has blood on it!

■ Ian calls the bracelet a "travel dial," which is how they'll be referred to from now on.

Ian finally had to look away when the Doctor decided to prove he had better legs than Altos.

'Taking Arbitan's history at face value, both he and Yartek must be over 1300 years old. But how long is a year on Marinus?'

THE VELVET WEB

FIRST BROADCAST: 18 APRIL 1964

The Doctor, Ian and Susan open the doors. There is a flashing light, and they step into a palatial chamber, where Barbara greets them while stretched out on a chaise longue. She explains that when she used her travel dial, she got frightened and tore it off, scratching herself in the process.

Altos (Robin Phillips) arrives and tells them that they are in the city of Morphoton; perhaps the most contented place in the universe.

■ This is the first episode of *Doctor Who* to have the episode's title over the opening credits.

■ Barbara has got an awful lot done since she arrived – she's already met Altos and slipped into a new outfit. Either the travel dials have inconsistent journey times, or time passes at an unusually fast rate in Morphoton...

Altos promises that in the morning Susan can have a new dress and the Doctor can have a well-equipped laboratory. He then bids them goodnight and leaves. Susan falls asleep, followed by the Doctor, while Ian is suspicious about a society that can afford to give things away. Then he and Barbara also fall asleep.

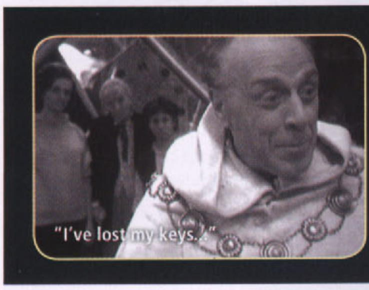
■ Morphoton must be in roughly the same time zone as Arbitan's island, as it was growing dark there at the time the travellers left.

There is the sound of a heartbeat, and the eyes of a wall carving light up. A panel slides open and Sabetha (Katharine Schofield) enters, placing small discs onto the foreheads of each of the four travellers.

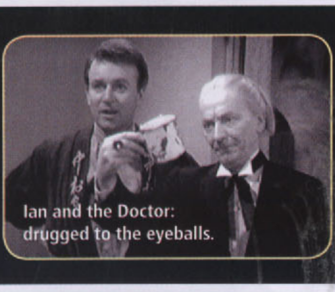
■ In the camera script, there is a scene break between the eyes lighting up and Sabetha entering, to suggest she is arriving several hours later.

After Sabetha has left, Barbara shifts in her sleep and her disc falls off. She experiences a flashing light before losing consciousness.

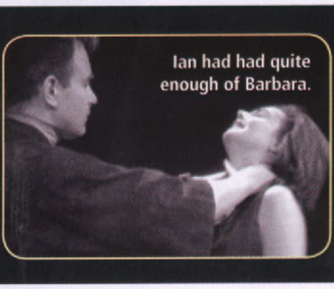
■ It seems the Morpho have two ways of brainwashing their victims. First, a temporary process as they enter the city of Morphoton, and a second, more permanent process requiring two exposures to the "Mesmeron" using the "Somnor discs." The flashing light indicates that the second process has been interrupted, causing the effects of the first to wear off. ►



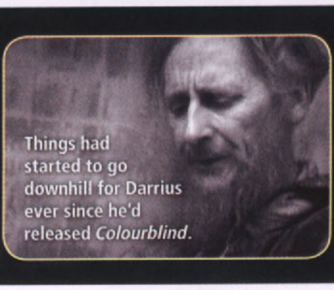
"I've lost my keys..."



Ian and the Doctor: drugged to the eyeballs.



Ian had had quite enough of Barbara.



Things had started to go downhill for Darrius ever since he'd released *Colourblind*.

◄ **The next morning, the Doctor, Ian and Susan have breakfast. The Doctor and Ian discuss a mild irritation on their foreheads. Sabetha enters with Susan's dress and she wakes Barbara to show it to her.**

Barbara wakes to find the chamber transformed into a squalid ruin. Susan's dress is nothing but rags. Barbara realises that something has been done to her companions' minds. Altos enters and tries to take Barbara to the city's physicians. She flees in fear.

■ The main inspiration for this episode is the Greek myth of the Lotus Eaters, in which Odysseus' ship visits an island where the inhabitants eat lotus fruits. Three of Odysseus' crew eat the lotus and lose all will to leave; Odysseus has them carried back to his ship and restrained until the effects of the lotus wear off.

■ However, *The Velvet Web* is unusual in that the 'web' is not the result of ingesting a substance, but a combination of hypnosis and technology, and that it alters perception to such a large extent and creates consistent, shared hallucinations. This story was written long before psychedelics such as LSD gained in popularity; as such, it may have been inspired by Aldous Huxley's description of a mescaline 'trip' in *The Doors of Perception* (1954).

■ Another likely inspiration for this sequence is the brainwashing sequence in the film *The Manchurian Candidate* (1962) which utilises the same device of alternating between showing the scene from the point of view of objective reality and from the point of view of the brainwashed subjects. Just as the soldiers in the film believe they are in a meeting of a women's gardening club, so the Doctor, Ian and Susan believe themselves to be in palatial surroundings.

■ Another possible inspiration is the Arthur C Clarke novel *The Lion of Comarre* (1945) which features a city from which no traveller returns, where visitors are sent into an eternal sleep of wish-fulfilling dreams. The story's hero manages to emerge from the dream, and discovers the city is run by evil robots.

Barbara evades Altos by running into the city, but ends up locked in a vault. Altos then reports to the creatures that control Morphoton, the Morpho brains (voiced by Heron Carvic). The brains order that Sabetha is punished for failing them, while the Doctor and Ian should be shown their 'laboratory'. In four hours they will be given their final exposure to the Mesmeron. As for Barbara, she has seen the truth and must be destroyed.

■ The idea of 'brains in jars' was not original even in 1964, having appeared in an episode of *Fireball XL5* called *Hypnotic Sphere* (1963), as well as the film *Invaders from Mars* (1953) and the short story *William and Mary* by Roald Dahl, published in the UK in 1962.

■ The scene with the brains seems to come soon after Barbara has given Altos the slip, which suggests that it also takes place shortly after the scene where she wakes. However, the fact that the Morpho brains will be giving the Doctor, Ian and Susan their final exposure in four hours implies that it is taking place in the early evening, as when the Doctor, Ian and Susan are exposed to the Mesmeron, it is during the night (the Morpho brains say that a search for Barbara should be made 'as soon as it is light'). So the only logical inference is that in Morphoton the days are only about 12 hours; maybe time within Morphoton runs at a faster rate to the outside world, which would explain how Barbara got so much done before her friends arrived?

Barbara is joined in the vault by Sabetha.

■ Sabetha is now wearing a different dress and has let her hair down.

Altos shows the Doctor and Ian their 'laboratory', which contains nothing but a grimy mug.

■ The camera script suggests including a photo of a well-equipped laboratory to represent the Doctor's point of view.

Having lived on a diet of bacon-and-egg-flavoured Mars bars for 17 weeks, Ian was delighted.

> **'The Morpho brains are clearly up to something involving a slave labour force... but what?'**

Barbara spots that Sabetha has one of the microcircuit keys on her neck chain. She must be Arbitan's daughter!

■ Although Arbitan asked the Doctor and his companions to look out for his daughter, he never bothered to tell them her name!

■ Sabetha says that the key was given to her by her masters, so at some point during the last 1,300 years it fell into the clutches (if not the actual hands) of the Morpho brains. Somehow they used this gift to ensnare Sabetha; possibly to lull her into a false sense of security.

■ Some lines were cut from this scene as Barbara reminds Sabetha of Arbitan's island and the sea of acid.

The Morpho brains watch as the Doctor, Ian and Susan sleep and Altos places the Somnor discs on them.

■ The Morpho brains' commentary replaces a cut scene, showing the Doctor, Ian and Susan from the point of view of the eyes of the wall carving. As a result, Altos manages to get back to the Morpho control room extremely quickly!

■ The Morpho brains say Ian will "join the haulage gangs" while the Doctor will work on a "scheme to increase manpower"; clearly they are up to something involving a slave labour force, but we never find out what.

Back in the vault, Barbara has nearly broken through Sabetha's conditioning when Altos enters. Altos grabs Barbara, but Sabetha knocks him out with a pot. The effort sends her to sleep.

■ The camera script had Altos threatening Barbara with a knife.

Barbara creeps out into the city, and runs into Ian – who has been completely brainwashed. He grabs Barbara and drags her into the Morpho brains' control room.

■ We learn that the Morpho brains were once human but "outgrew their bodies" and created the city of Morphoton. This is presumably after the microcircuit key was sent here, as when the key was sent it was 'a place of safety'.

■ While he was writing *The Keys of Marinus* Terry Nation was also in the process of adapting Isaac Asimov's novel *The Caves of Steel (1954)* for BBC2's *Story Parade* series. In the novel, Gerrigel explains that he has built robots in the form of human beings because 'if you want a design capable of doing a great many widely various things... you could do no better than to imitate the human form.' Nation paraphrases that rationale here, as the Morpho brains describe the human body as "the most flexible machine in the world. No single mechanical device could reproduce its mobility and dexterity."

The Brains behind 'the Velvet Web'...

■ Nation would later revisit the idea of a disembodied creature using human servants in the *Blake's 7* episode *The Web* (1978).

The brains order Ian to kill Barbara, but she overpowers him and smashes one of the Morpho brains' jars and kills all the others.

■ ... using a beaker which someone has helpfully left on the side.

Ian is released from the hypnotic trance. The inhabitants of Morpho take their revenge by burning down the city.

The Doctor, Ian and Barbara (who has changed back into her usual clothes) meet Susan, Sabetha and Altos. Altos explains that he was also sent by Arbitan, along with a man called Eprin who travelled ahead to get the fourth key in the city of Millenius.

■ In Nation's original script Altos stayed behind in Morphoton. However, William Hartnell's decision to take a two-week holiday meant the scripts had to be rewritten by story editor David Whitaker, with the Doctor's part of the action being allocated to Altos.

■ They arrange to meet in Millenius in five days' time, though as the events of both *The Screaming Jungle* and *The Snows of Terror* take one day each, they will arrive three days early.

■ So when Sabetha came to Morphoton, Altos – who she already knew – was under the influence of the Morpho brains. So either she was brainwashed before she saw what had become of him, or it was he who caused her to be brainwashed.

Susan turns her travel dial and finds herself alone in a jungle. An eerie whispering fills the air and she recoils in terror.

■ The camera script specifies that she lands beside a 'crumbling city wall' although there is nothing in the broadcast episodes to indicate there is anything but a single building.

■ In 1997 the title of this episode was adopted for an erotic novel by Christopher Summerisle, the pseudonym of a prolific *Doctor Who* author.

THE SCREAMING JUNGLE
FIRST BROADCAST: 25 APRIL 1964

The whispering stops as Susan is joined by Ian, Barbara, Altos and Sabetha. They find an overgrown archway and walls extending into the jungle. Ian, Altos and Sabetha investigate the walls while Susan and Barbara remain behind. Barbara thinks she can get through the archway while Susan is molested by a vine.

■ Susan says she has heard a similar sound somewhere before and recognises it as "something evil." It seems likely that this was her visit to Esto, mentioned in *The Sensorites* (1964), where the plants used "thought transference" and set up a screeching noise "if you stood between them."

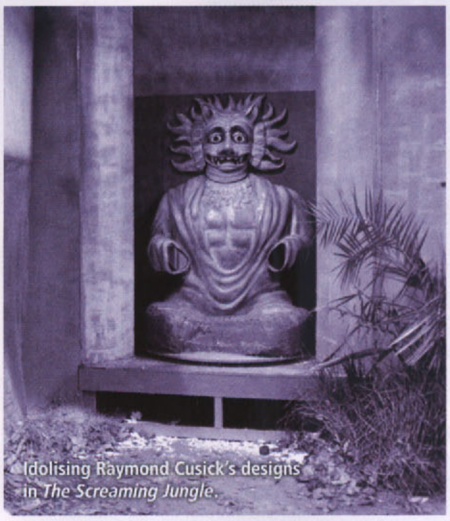
■ Despite this episode's title, the noise made by the jungle is usually described as "whispering" (and is absent on the cliffhanger reprise). We later learn that it happens during darkness, suggesting that Susan arrived at daybreak, just as the whispering was ceasing, and that the events of this episode take place over one day – which is consistent with *The Velvet Web* concluding in the early hours of the morning if the two locations are in roughly the same time zone.

Barbara creeps through the archway, discovering an idol with one of the keys hanging from its forehead. As Ian and the others return, the idol grabs Barbara and revolves, trapping her inside the building.

■ Ian now refers to the microcircuit keys as 'micro-keys' which is how they'll be known from now on.

Ian discovers the micro-key on the floor – but Sabetha compares it to her own, and declares it to be a fake.

Altos, Susan and Sabetha use their travel dials to move to the next location, in case Barbara has already gone ahead, while Ian follows Barbara. He finds himself in a courtyard and narrowly avoids being maimed by a robot soldier (Martin Cort).


Idolising Raymond Cusick's designs in *The Screaming Jungle*.

■ Due to a dispute with writer Robert Gould over alleged plagiarism, David Whitaker provided an account of how the idea for this episode came about. Whitaker suggested a building full of booby-traps and as a contrast to the previous instalments, Nation suggested a jungle setting, which led him to the idea of accelerated vegetation.

■ The idea of aggressive plant-life would be one Nation would return to in *Mission to the Unknown* (1965) and *Planet of the Daleks* (1973). Inspiration for the concept may have come from *The Trouble With Our Ivy* (1961), an episode of *Armchair Theatre* about a super-fast-growing ivy, the novel *Deathworld* (1960) by Harry Harrison, the novel *The Day of the Triffids* (1951) by John Wyndham, or the film of *The Lost World* (1960).

■ The robot soldier is a less sophisticated version of the Ice Soldiers seen in *The Snows of Terror.* Might they have had the same origin?

Ian finds Barbara, and they discover a promising-looking doorway. Ian goes to find an iron bar with which to prise it open. The door is opened by a sinister robed figure and Barbara walks in – only to be caught in a falling net. The ceiling is covered in spikes and starts to descend. Ian is trapped in an alcove by a falling grille.

Barbara is saved by the arrival of the robed figure, Darrius (Edmund Warwick). She explains that she has been sent by Arbitan in search of the keys, showing her travel dial as proof.

■ This scene poses some interesting questions. Not only is Darrius uncertain as to whether Barbara is a Voord (!), his first reaction to the thought that Barbara has been sent by Arbitan is that she is lying. And on top of that, Darrius knows about the travel dials and knows the 'journey programme' needed to locate the micro-keys, when in *The Sea of Death* Arbitan said that only he knew their location.

Ian forces his way out of the alcove and finds Barbara. Darrius is throttled by some ivy. Ian comes to his rescue but the old man is close to death.

■ Two brief scenes were dropped from the camera script at this point; one of Darrius examining the wrist bracelet while the ivy creeps up on him, and Ian forcing open the door of the building to rescue Barbara.

Darrius warns Ian and Barbara that the "jungle is coming when the whispering starts." Regarding the whereabouts of the micro-key, he gives the code 'D E 3 0 2' and dies.

■ Darrius states that Arbitan would warn anyone looking for the keys about the traps, so either Arbitan forgot to tell our heroes about them – which seems unlikely – or Darrius' original warning to Arbitan didn't get through. Bearing in mind what we were told earlier in this episode, the simplest explanation is that Darrius was one of Arbitan's colleagues who was despatched, 1,300 years ago, to take a key to a place of safety. After all, they seem to ►

IN THE BEGINNING WAS THE VOORD...

According to *The Keys of Marinus*; Terry Nation's original premise, marked in blue; and the rehearsal script/novelisation marked in purple:

■ In primitive times, Marinus is a world of savage war-makers. The world of Marinus reaches a technological peak and its inhabitants, the pastoral Marinians, create a machine called the Conscience of Marinus, to act as an impartial judge over the people. Over the years, the Conscience is improved until it reaches a point where law-breaking is abolished.

■ Approximately 700 Marinus years later, a man called Yartek discovers a means of overcoming the power of the machine – by inventing a device called an immuniser. He and his followers, the Voords, are able to rob, exploit, murder and cheat. The alien Voords are immune to the Conscience due to the lack of white corpuscles in their blood. In order to fight back, the Marinians dismantle the Conscience. They repel the Voords, throwing them off the planet, but the Voords continue to attack.

■ A scientist called Arbitan and his followers hope to find a way of modifying the Conscience to make it overcome Yartek's immuniser and prove irresistible to the Voords (as inter-marriage and exposure to the atmosphere of Marinus has made the Voords vulnerable to its influence). Arbitan is concerned about the Conscience falling into the hands of the Voords so he removes four key microcircuits from the machine and has them put in places of safety all over Marinus. Arbitan retains a fifth microcircuit, keeping it within the Conscience Machine. At some point over the next 13 centuries, he moves the Conscience to a fortress on an island, surrounded by a sea of sulphuric acid.

■ Approximately 1299 Marinus years later, Arbitan has succeeded in modifying the Conscience and has sent all his followers to recover the four microcircuits, including two young men called Altos and Eprin. The last person he sends is his daughter, Sabetha. None of them return.

In Morphoton Sabetha manages to locate the microcircuit but falls under the mesmeric influence of the Morpho.

Out in the wilderness by the mountains, fur trapper Vasor breaks the back of a wolf with his bare hands.

■ One Marinus year later, the TARDIS lands on Arbitan's island. Arbitan sends the Doctor, Ian, Barbara and Susan off to recover the microcircuits but is then killed by a Voord. Yartek arrives and takes Arbitan's place (and his robes).

Six Marinus days later, the Doctor and his companions return with the five 'keys' (plus one duplicate). Ian sees through Yartek's disguise and gives him the fake 'key', which Yartek slots into the Conscience, causing it to blow up.

According to the *Doctor Who Annual* story *The Fishmen of Kandalinga*:

■ Several weeks later, the remaining Voord are banished from Marinus. They take with them two of the microcircuits as souvenirs. Their spaceship crashes on the ocean world of Kandalinga.

■ Several millennia later, the Voord have enslaved the Fishmen of Kandalinga and set them to work reclaiming land from the sea (as well as using them for food). Having repopulated Kandalinga, they intend to invade Marinus once more.

The First Doctor arrives, on his own. He defeats the leader of the Voord by snapping off its antenna (which it used to telepathically dominate the Fishmen.)

According to *Doctor Who and the Daleks* Cadet Sweets Cigarette Card:

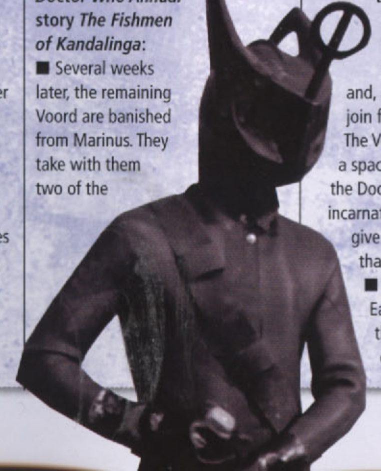
■ Several millennia later, the Daleks invade Marinus and, after a brief conflict, join forces with the Voords. The Voords have constructed a spaceship, and they capture the Doctor (in an unidentified incarnation) and force him to give them the secret of faster than light travel.

■ Their spaceship heads to Earth. The Doctor overhears the Daleks plotting to destroy the Voords and informs the Chief Voord of this. The Voords turn against the Daleks. The Daleks wipe them out, save for the Chief, who stows away in an escape capsule with the Doctor.

■ The Doctor and the Chief Voord land in the South American jungle, where the Daleks intend to increase their brain power by taking in the juice of a type of fungi. The Chief Voord gains their confidence and tricks them into taking in a deadly mushroom instead. He saves the Earth from the Daleks but is killed as his 'hoverbout' crashes.

According to the DWM comic strip *The World Shapers*:

■ Several millennia later, Marinus is now seemingly uninhabited, and an unidentified race installs a 'Worldshaper' machine to accelerate time on the planet. However, the Voord are still around and they capture the machine, using it to accelerate their own evolution. The Sixth Doctor and Peri arrive on Marinus answering a distress signal from a Time Lord sent to investigate 'temporal disturbances'. They leave and return one week later (with Jamie McCrimmon) to discover that the oceans of Marinus have dried up – and the Voord have evolved into the Cybermen! Jamie destroys the Worldshaper machine, sacrificing his life. But by now Marinus has become Mondas... and that's another story.



◄ be the same age, they dress alike, and they both live in buildings full of traps designed to ensnare any marauding Voord. If Darrius had been instructed to remain with the key it would explain why Arbitan would think there was nothing amiss if he never heard from him again. Darrius then prepared his traps and sent Arbitan a message of warning, only for its courier to be waylaid (perhaps they tried to return via Morphoton?). Darrius then turned his mind to matters of research, and after 1,300 years, both he and Arbitan now assume the other to be dead.

Ian and Barbara enter Darrius' laboratory and try the code on his safe. It doesn't work.

We rejoin them several hours later, after they have searched the entire room. Ian finds Darrius' diary, detailing his experiments with nature's tempo of destruction. Barbara notices that it's grown dark outside and a sinister whispering starts. The jungle begins to attack the building. Knocking over a jar, Ian realises that D E 3 0 2 refers to a chemical formula.

■ Presumably it took him so long to work this out because there are no elements, on Earth at least, signified by the letters D, E or De.

■ Nation would later revisit the idea of artificially accelerated evolution in *Genesis of the Daleks* and the *Blake's 7* episode *Terminal* (1980).

Barbara finds a jar labelled DE_3O_2. It contains the key. Ian and Barbara turn their travel dials – and find themselves in a freezing wilderness.

■ William Russell ends this episode on a climactic note by spitting out some polystyrene snow that has drifted into his mouth.

THE SNOWS OF TERROR

FIRST BROADCAST: 2 MAY 1964

As they lose consciousness, Ian and Barbara are rescued by a burly trapper called Vasor (Francis de Wolff). They awake in his hut. He informs them that last night he met their friend Altos. Vasor gave Altos some clothes and they went to search for Susan and Sabetha on the mountain, but found Ian and Barbara instead. While they were sleeping, Altos left for the nearest village.

■ Ian's hands are frostbitten, and Barbara is correct in advising him not to put them near the fire. She then rubs his hands, which you should *not* do if someone is suffering from frostbite.

■ There is a discrepancy in the passage of time here. When Barbara and Ian left the jungle, it had just got dark – and when they arrive on the mountain, it is evening, suggesting that the mountain and the jungle are in roughly the same time zone. However, when Susan, Altos and Sabetha left the jungle it was earlier the *same day*, yet according to Vasor they arrived 'early last night'. It seems that time on the mountain runs at twice the speed as in the jungle!

■ It appears that, following the deactivation of the Conscience, this outpost of Marinus has reverted to primitivism. Nation would later revisit the idea of technologically-dependent civilisations regressing in *Death to the Daleks* (1974) and the BBC1 series *Survivors* (1975-77).

Ian exchanges his travel dial for some furs and heads out into the night. He discovers Altos lying in the snow, his hands tied.

■ Ian is menaced by some stock footage of wolves which, in a striking example of convergent evolution, look just like Earth wolves.

Barbara finds Altos, Sabetha and Susan's travel dials in a drawer in Vasor's hut, along with Sabetha's chain with the micro-keys. Vasor explains that he found Sabetha and Susan in a cave in the mountain and gave them food and flint before leaving them there to die.

■ The camera script says that the Doctor's ring should also be in the drawer, a remnant of an earlier draft where the Doctor is present.

Ian frees Altos, then discovers that Vasor put raw meat in his bag in order to attract the wolves. They race back to the hut, where Vasor is menacing Barbara.

■ Although it isn't explicit, it is implicit that Vasor intends to sexually assault Barbara, an example of how attitudes in the 1960's regarding what was acceptable in a children's TV show differ from those today.

Ian and Altos rescue Barbara and force Vasor to take them to the cave.

■ Rather bafflingly, they neglect to recover their travel dials from his drawer, so they have to come back for them later in the episode! The novelisation has the four of them waiting until dawn before going to the cave, whereas the television version has them going out at night.

Susan and Sabetha are lost within the tunnels of the mountain. They discover a rope bridge across a chasm, and crossing it, enter a cavern where four lifeless Ice Soldiers (Michael Allaby, Alan James, Peter Stenson, Anthony Verner) stand guard around a block of ice.

Vasor leads Ian, Barbara and Altos to the chasm. Barbara and Altos cross the bridge, then Susan and Sabetha run out, frightened by the Ice Soldiers. Ian rushes to join them – and Vasor unties the end of the rope bridge, trapping them on the other side of the chasm.

■ Vasor mentions stories of "demons" living within the cave; Ian surmises that the stories are the result of other people encountering the Ice Soldiers, which ties in with the notion that they have been there for almost 1,300 years.

■ In the camera script, the four Ice Soldiers are entombed within the block of ice, which sadly proved beyond the show's budget.

Entering the ice cavern, Sabetha spots the micro-key frozen within the block of ice. Barbara discovers a pipe leading out of the ground. Turning a valve, the pipe starts to get warmer, melting the ice.

■ In an educational aside, Barbara compares the pipe to the hot springs in Iceland. When Sabetha asks, "Where's that?" Ian replies, "In our own country" – geography clearly not being his strong point!

Sometime later, Ian and Altos have built a replacement bridge out of giant icicles. Back in the cavern, the block of ice has melted. Sabetha recovers the micro-key. But then the four Ice Soldiers come to life...

■ Amongst the 10 million viewers of this episode was 13-year-old Peter Moffett, who, when he was cast in the role of the Fifth Doctor in 1980, would describe this scene in interviews when asked for his scariest memory of watching *Doctor Who*.

Ian, Barbara, Susan, Altos and Sabetha dash back to the chasm. Susan makes it across the icicle bridge moments before it collapses. She re-attaches the rope bridge and the others cross before Ian unties it again to prevent the Ice Soldiers from following them.

■ As scripted, one of the Ice Soldiers would have been on the bridge as it was detached, instead of falling from the ledge. The other three Ice Soldiers would then begin building an icicle bridge of their own.

They return to Vasor's hut and collect their travel dials and Sabetha's chain. Vasor sees the Ice Soldiers approaching the hut. He grabs Susan and tries to flee. But one of the Ice Soldiers' swords hacks through the door and plunges into his back, killing him. Our heroes vanish as the Ice Soldiers burst into the hut.

WHERE ELSE HAVE I SEEN...?

GEORGE COULOURIS

(1903-1989) Arbitan

TV appearances include *Pathfinders to Mars* (1960) and *Pathfinders to Venus* (1961) as Harcourt Brown; *The Prisoner: Checkmate* (1967) as Man with the Stick. **Film appearances include** *Citizen Kane* (1941) as Walter Parks Thatcher; *Watch on the Rhine* (1943) as Teck de Brancovis; *Murder on the Orient Express* (1974) as Dr Constantine.

FRANCIS DE WOLFF

(1913-1984) Vasor

Other *Doctor Who* appearance *The Myth Makers* (1965) as Agamemnon. **TV appearances include** *The Tomorrow People: The Slaves of Jedikiah* (1973) and *The Revenge of Jedikiah* (1975) as Jedikiah. **Film appearances include** *The Hound of the Baskervilles* (1959) as Dr Mortimer; *Carry On Cleo* (1964) as Agrippa.

FIONA WALKER

(1944-) Kala

Other *Doctor Who* appearance *Silver Nemesis* (1988) as Lady Peinforte. **TV appearances include** *I, Claudius* (1976) as Agrippina, *The Norman Conquests* (1977) as Ruth, *Vanity Fair* (1987) as Mrs Bute Crawley.

DONALD PICKERING

(1933-2009) Eyesen

Other *Doctor Who* appearances *The Faceless Ones* (1967) as Captain Blade, *Time and the Rani* (1987) as Beyus. **TV appearances include** *The Pallisers (1974)* as Dolly Longstaffe, *The Camomile Lawn* (1992) as George. **Film appearances include** *A Bridge Too Far* (1977) as Lt Col Mackenzie, *The Thirty-Nine Steps* (1978) as Marshall.

The Ice Soldiers invade Lime Grove's studio D!

'Fifth Doctor Peter Davison described this scene as his scariest memory of watching *Doctor Who* as a 13-year-old boy...'

■ Vasor departs with the line "I'm going out the back way," as he heads towards the *front* door. The camera script has him threatening Susan with a knife.

Ian finds himself in a vault containing glass display cases. He finds a guard lying dead on the floor, then notices something in one of the cases. While Ian is distracted, a figure creeps up behind him and knocks him out. The figure places a mace in Ian's hand and crosses to the case, removing the last of the keys!

■ Ian's travel dial must have been mis-programmed, as he ends up in a different location from the others. Or, given that he arrives close to the key, maybe *everyone else's* travel dials were mis-programmed?

■ Bearing in mind where the micro-key ends up, it's a cheat that the figure places the mace in Ian's hand *first*, rather than collecting the micro-key and *then* placing the mace in Ian's hand. This action was not in the camera script.

SENTENCE OF DEATH

FIRST BROADCAST: 9 MAY 1964

When he awakes, Ian is being watched by Tarron (Henley Thomas), an interrogator. He accuses Ian of stealing the key; he assumes Ian was in league with the guard, whereupon Ian murdered him and stole the key. However, the key is nowhere to be found; the guards have searched the room, Ian and the guard, and found no sign of it.

■ We later learn that they searched the room using a "heat reflector"; presumably they used this on Ian and the dead guard, given that they are both in exactly the same position when Ian awakes as when he was knocked out. The mace must shield its contents somehow.

■ Tarron is the first of many similarly-named Terry Nation characters, inspired either by *Hancock* producer Alan Tarrant or Nation's wife's pet name for her husband.

Tarron tells Ian that in Millenius suspects are considered guilty until proven innocent, with the burden of proof on the defence.

■ ... which is just as well, given that, as Ian points out, the evidence is not only circumstantial but completely illogical. Tarron's case is that Ian had an accomplice who knocked him out; but if this accomplice managed to leave the vault without being detected, why couldn't they also have taken the key with them? It seems that the concept of 'guilty until proven innocent' is more a matter of plot expediency!

Later that day, Barbara and Susan arrive in the Millenius court reception room and are given permission to attend the tribunal by the clerk Larn (Michael Allaby). Altos and Sabetha enter, having been looking for the Doctor and Eprin without success. Ian arrives, escorted by Tarron, and then the Doctor turns up to defend him.

■ We get another indication of the totalitarian regime in Millenius – the punishment for disturbing court proceedings is to be sent to the glass factories in the desert, instantly and without trial. This concept is clearly inspired by the Gulag labour camps in the Soviet Union.

■ This scene takes place two days after the previous scene, as Susan and Sabetha say that the last time the Doctor was seen was two days ago, *after* Ian's arrest. The novelisation makes this a lot clearer, with Tarron telling Ian "The tribunal sits in two days" and us learning that Ian has spent the intervening two days confined to a cell.

■ Given that he later recruits Sabetha and Altos to help research case histories, it's odd that the Doctor didn't ask for their assistance when studying the laws of Millenius.

Later in the courtroom, the prosecutor Eyesen (Donald Pickering), has outlined the facts of the case and the judges (Alan James, Peter Stenson, Raf de la Torre) sentence Ian to death, to be carried out in three days' time. The Doctor convinces the judges to give him two days to make a case of defence.

■ The judges refer to Tarron as a Chief Enquirer (a legal euphemism for interrogator?)

■ Designer Raymond Cusick suggests the totalitarian nature of the regime by making their emblem a swastika (albeit one of the form associated with the god Ganesha, where it symbolises creation).

Ian's trial... and a glimpse of designer Ray Cusick's emblem for the Millenius state on the left...

After the tribunal, the Doctor explains that the dead guard was, in fact, Eprin. The Doctor had arranged with Eprin for them to take the key but something must have happened to make him attempt to steal it earlier than planned. The Doctor sends Altos and Sabetha off to research case histories while he plays detective.

■ So Eprin has been in Millenius all this time, which is why he became a guard, to gain access to the vault and the micro-key. However, he doesn't attempt to acquire the key until the Doctor arrives, so the Doctor must have prompted him to do so in some way. As a guard, Eprin would know that it would be impossible to remove the micro-key without it being detected by the Orza ray scanner on the way out, so the Doctor must have come up with some way of getting the key past the scanner. When we see Eprin's corpse in the vault, we see it is *he* who brought the mace into the room, rather than Ian's assailant. So we can only conclude that the plan to conceal the key within the mace was, in fact, *the Doctor's idea* – which makes his deduction about how it was achieved substantially less impressive!

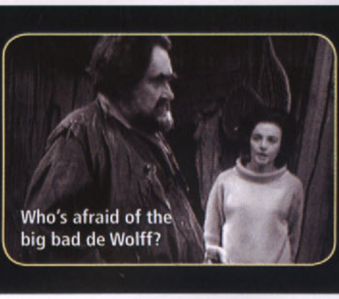
■ But either Kala or Aydan found out about this scheme (but not that it was the Doctor's idea) – and Eprin found out that they had found out. Realising that if he didn't steal the key then they would, he went to the vault. He and the Doctor must have worked out some way of removing the key from the case without setting off the alarm, and his plan was to take the key with him at the end of his shift (hidden in the mace). But before he could do this, he was killed by Aydan. Then Ian turned up, and Aydan decided to knock him out, framing him for Eprin's murder and the theft of the key. He then took the key from the case, hid it inside the mace, and then pretended to be the first on the scene.

Meanwhile, Altos and Sabetha research previous case histories.

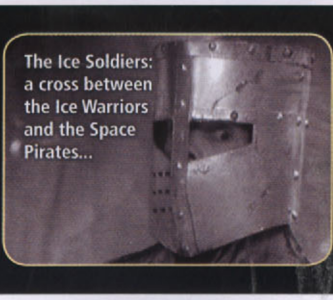
■ ... contained in leather-bound books, in contrast to Millenius' hi-tech trappings. We see Altos scan in some text using a futuristic pen (from right to left, suggesting that is how people read on Marinus).

■ This scene is not present in the novelisation and seems to have been included to give the other actors time to move to the vault set.

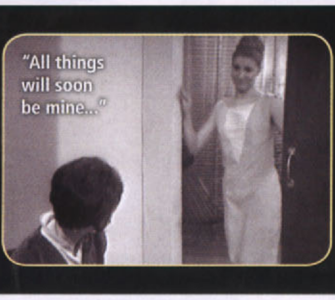
The Doctor, Barbara and Susan return to the vault with Tarron. The Doctor and Barbara re-enact the sequence of events after Ian arrived. Tarron ►



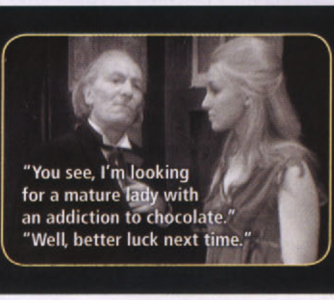
Who's afraid of the big bad de Wolff?



The Ice Soldiers: a cross between the Ice Warriors and the Space Pirates...



"All things will soon be mine..."



"You see, I'm looking for a mature lady with an addiction to chocolate." "Well, better luck next time."

◄ leaves and the Doctor confides to his friends that he knows the location of the key, and that it must have been stolen by the relief guard. He then sends Barbara and Susan off to talk to the relief guard.

■ Susan dismisses the idea that the key could have disappeared into thin air, even though, if Ian could use a travel dial to get into the vault, someone could just as easily have used a travel dial to get out again!

■ The Doctor's fumbled line "I can't improve" was scripted and is not William Hartnell fluffing a line. The Doctor tells his companions that he gathers that murder is rare in Millenius; we heard the Senior Judge telling him that it was "unusual" a few scenes ago!

■ The novelisation includes an additional scene here, with Altos and Sabetha visiting Ian in his cell. Philip Hinchcliffe uses this scene to point out that the Doctor has just knowingly sent his companions to talk to a possible murderer(!) while Sabetha explains that the laws are strange in Millenius because when the Conscience was switched off "people had to make their own rules again."

When Barbara and Susan arrive at the relief guard's flat, they are greeted by his wife Kala (Fiona Walker). Aydan (Martin Cort) returns home and becomes aggressive. When Susan mentions that they know the location of the key, Aydan blurts "But you couldn't know where it is!"

■ This is the first of several convenient blurts that will occur over the next two episodes, all of them perpetrated by Aydan and Kala. Might this inability to lie convincingly be some residual after-effect of the era of the Conscience Machine?

■ The novelisation spells Aydan's name as Aydon.

Barbara and Susan leave, but from outside the flat they hear Aydan and Kala argue. Aydan slaps Kala and, through the keyhole, Barbara watches as someone operates a futuristic telephone.

■ The argument dialogue was worked out by the actors in rehearsal and unfortunately, as we hear Kala scream after the sound of a slap, we are given the impression that it is Aydan who then makes the call, when in fact it is Kala. Nation's intended that the caller's identity should be more ambiguous.

■ Millenius is truly a city of contrasts, with futuristic telephones and 1960's keyholes and light switches.

Two days later, Ian is back in court. Eyesen says that psychometric examination shows that the mace was held in Ian's right hand. The Doctor calls Sabetha as a witness. Under questioning, she reveals that she already has the key – and that she was given it by the man who killed Eprin – Aydan. "But she can't have found it," blurts Aydan, confirming his guilt.

■ Which is a trifle convenient, given that Aydan and Kala are aware there are four other keys in existence and that this could be a ruse using one of the others.

Aydan rises to his feet, surrounded by a throng of spectators, and is about to name his accomplice when he is shot dead.

■ The gun which kills Aydan is not only already on the floor when he falls, but nowhere near Kala. Given how the scene is blocked out, she must have shot him in the back *directly in front of Barbara.*

Later, order has been restored and the Doctor reveals to the judges that having Sabetha identify Aydan was a ruse. Tarron tells Ian and Barbara he is having a psychometric test made on the weapon that killed Aydan, and that Kala has been sent home to rest.

■ We learn that Kala has been given 'oblivator' drugs by the doctors; the implication being that she has been sedated on site. However, as we later discover this isn't the case, either she was given the drugs to take after she returned home, or one of the court doctors is an accomplice.

■ As a psychometric test relates to psychology, it's hard to see how it could be carried out on an inanimate object, so 'psychometric' must mean something entirely different on Marinus.

Altos and Sabetha have been caught by the Voords! Nasty!

The court session resumes. The Senior Judge declares that although Aydan was clearly involved in the murder, he had an accomplice, and his accomplice must have been Ian Chesterton!

Barbara, Altos and Sabetha are called away from the courtroom by Larn. He hands them a note – "There will be another death if you disclose where the key is hidden." The phone rings. It's Susan. She's been kidnapped – and they're going to kill her.

■ Susan says "*They* made me call you." But Kala's accomplice, Eyesen, is in the court room – so who else is Susan referring to?

THE KEYS OF MARINUS

FIRST BROADCAST: 16 MAY 1964

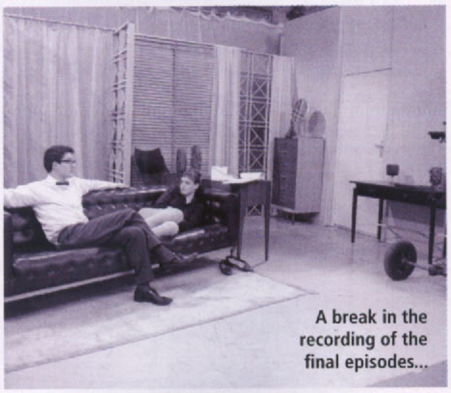
In order to find Susan, Barbara suggests they go over everything that's happened since they arrived. Meanwhile, Ian waits in his cell with only a guard (Alan James) for company.

■ We're given the impression that Ian's execution is imminent, and in the novelisation Ian calculates that he only has "three or four hours left to live." But in the previous episode the judges stated that the execution would take place "three days after the end of this hearing," and only two days have passed. Later we learn that the execution will be "at the beginning of the next zenith," suggesting it will take place at midday (or dawn).

■ The deadline to prove Ian's innocence bears a marked similarity to the race against time to solve the murder in *The Caves of Steel.*

Barbara has an idea. If Aydan knew the killers, then maybe his wife did too? She sets off to Kala's flat with Altos and Sabetha.

■ The camera script then cuts to show Kala in her flat, pacing nervously and fighting the urge to make a telephone call.



A break in the recording of the final episodes...

Barbara tells Kala that Susan has been kidnapped, but Kala denies any knowledge of her husband's associates. She gives Barbara her sympathies; she must be sick with worry since she spoke to Susan.

After Barbara, Altos and Sabetha leave, Kala opens a cupboard – containing Susan, bound and gagged. Kala then answers the phone. It's Eyesen. He assures her that the Doctor hasn't revealed the key's location, but instructs Kala to kill Susan anyway. He will then collect the key later and come for her.

■ Even though she's heard Eyesen speak in court, Susan doesn't recognise his voice.

■ It's implied that Eyesen and Kala intend to leave Millenius with the key. In both this episode and *Sentence of Death* we're told that they intended to sell the key back to the Elders, but if that's the case, why leave Millenius? Unless the story about planning to sell the key is just a cover story, and they are, in fact, in league with Yartek!

Barbara realises that Kala couldn't have known they had spoken to Susan unless she was the kidnapper. She, Altos and Sabetha return to the flat just in time to prevent Kala killing Susan with a ray gun.

■ Another scene in the courtroom was planned but was cut to avoid the need for the set and the expense of hiring extras for one scene.

In the court reception, Eyesen is commiserating with the Doctor as Larn enters with the mace and court documents. Tarron instructs Larn to lock them in the cupboard. After Eyesen leaves a call comes through from Barbara, informing them all that she's caught Aydan's killer – his wife, Kala!

Later that day, Kala has made a full confession – but she has named Ian Chesterton as her accomplice, meaning his execution will still take place. Susan mentions hearing the call from Kala's accomplice, saying he would collect the key later, which gives the Doctor an idea of how to catch them red-handed.

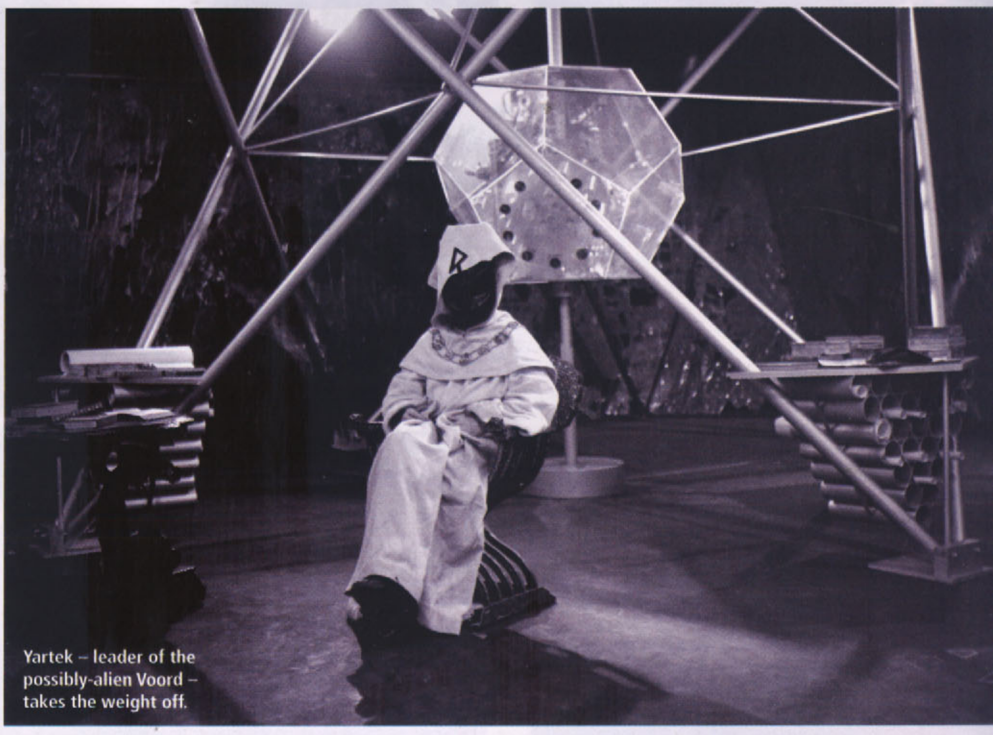
■ The novelisation has a brief description of Millenius at this point; it has 'deserted streets' and at the end of its Central Avenue a 'Capitol building' towers high into the sky.

The court reception is in darkness as a hooded figure creeps in and unlocks the cupboard. No sooner have they picked up the mace than the Doctor switches on the light and the figure is grabbed by Tarron and Larn. His hood is pulled back to reveal – Eyesen!

The next day, Ian is reunited with the Doctor, Barbara and Susan. The Doctor reveals that the micro-key was hidden in the mace and that he 'knew it all along'.

■ Tarron explains that everything that went in and out of the vault was checked apart from the mace;

this makes little sense, unless Aydan was the one responsible for running the checks.



Yartek – leader of the possibly-alien Voord – takes the weight off.

'As one of the keys was already in the machine, Yartek must have removed it just for the fun of putting it back in again.'

Eyesen and Kala have owned up to everything, and Tarron has arranged with the Senior Judge for the Doctor to be given the key. Altos and Sabetha have already gone on ahead to deliver the other three keys to Arbitan; the Doctor, Ian, Barbara and Susan use their travel-dials to take them to the island. Tarron and Larn cannot believe their eyes.

■ The Doctor encourages Tarron to read Pyrrho to help him develop scepticism; the officials of Millenius seem very lacking in this quality, suggesting it might be another after-effect of the Conscience being deactivated. The Doctor says he has met Pyrrho; Pyrrho was a Greek philosopher who lived in Elis, Greece, from approx 360 BC to 270 BC and who travelled with Alexander the Great.

■ Travel-dials are unknown in Millenius, so when Arbitan visited he must have arrived and left by other means (or made sure no-one was watching).

Inside Arbitan's pyramid, Yartek (Stephen Dartnell) has taken Altos and Sabetha captive. Threatening to kill Sabetha, he forces Altos to tell him the location of the final key.

■ The return of the Voord is rather undermined by the sight of one of them tripping over its flippers and nearly bringing down half the set.

Ian, Barbara and Susan meet the Doctor in the pyramid. The Doctor has been to check on the TARDIS; the force-field has been removed.

■ How it has been removed is unclear, as Arbitan died immediately after the Doctor, Ian and Barbara left. Maybe it was on a timer, or Yartek has switched it off accidentally?

■ The Doctor's muttered remark that Ian drives him "round the bend" would seem to be a William Hartnell ad-lib.

A Voord (Martin Cort) reports to Yartek that he has put Altos and Sabetha in a cell. Yartek has four of the micro-keys and slots them, one by one, into the Conscience.

■ This is the first time we hear a Voord speak. It has a triangular antenna; it is just about possible it could be the same Voord who fell down the shaft in *The Sea of Death*, although it is played by a different actor.

■ As one of the keys was already in the machine in *The Sea of Death*, Yartek must have removed it just so he could have the fun of putting it back in again.

Ian is attacked by a Voord (Peter Stenson) but the Doctor knocks it out with his walking stick. Realising that there are Voords abroad, the Doctor entrusts Ian with the micro-key. The Doctor will look for Altos and Sabetha with Barbara, as Ian and Susan look for Arbitan. Barbara takes the Voord's knife, just in case.

■ This one has a crossed-circle antenna, but is unlikely to be the same one who was stabbed to death in the first episode.

Ian and Susan enter the chamber housing the Conscience, where Yartek has disguised himself as Arbitan by wearing his robes. As the conversation turns to Sabetha, he asks Ian what he thinks of Altos.

■ At the beginning of this scene, Yartek believes the final micro-key is in the possession of "the old man," rather than Ian, but after a short conversation he asks Ian if *he* has it!

Ian throws (what appears to be) the final micro-key over to Yartek. Yartek then sends Ian and Susan away to fetch the Doctor. Leaving the chamber, Susan and Ian discuss the fact that the man they just met couldn't have been Arbitan, as Arbitan would already know what Altos was like.

■ ... and this is what gives Yartek away, and not the fact that his hood was being worn by someone with a suspiciously Voord-shaped head.

Barbara runs up to them.

■ But only has time to say "Ian!" It appears that this part of the script was abbreviated during rehearsals, as the novelisation (which, as has been noted earlier, was based on the draft scripts rather than the camera scripts) has Barbara informing Ian and Susan that the Doctor has been captured by the Voords. We then cut to the Doctor, tied up with Altos and Sabetha. A Voord then enters the cell, only to fall to the ground having been stabbed (presumably by Barbara, using the knife she picked up earlier) and Ian, Barbara and Susan rush into the cell to free them.

FURTHER INFO

DVD
COMPANY 2|entertain
YEAR 2009
CAT NO BBCDVD 2616
AVAILABILITY Out now

VHS
COMPANY BBC Video
YEAR 1999
CAT NO BBCV 6671
AVAILABILITY Deleted

novel
COMPANY WH Allen & Co/Target Books
YEAR 1980
BOOK NO 38
AUTHOR Philip Hinchcliffe
AVAILABILITY Out of print

The Doctor has found Altos and Sabetha and is untying them when Ian, Barbara and Susan arrive.

■ The Doctor warns that if Yartek gets the final key, his power will be absolute. In the process, he's quoting Yartek, who said exactly the same thing two scenes ago!

Ian reveals to his friends that the key that he gave Yartek was in fact the fake key from the idol.

■ When did Ian get the duplicate micro-key? Sabetha had it on her chain in *The Screaming Jungle*, which is where it remained until she arrived in Millenius. So Sabetha must have given it to Ian just before she left for the island with Altos. But why?

But Altos explains that if Yartek puts the fake key in the machine, it will break under the strain!

■ William Hartnell is so caught up in the moment he tells everyone to "come on" before Robin Phillips has had a chance to finish his line.

They search for the moving walls, unaware that a Voord is watching them. The Voord reports to Yartek that the prisoners have escaped. Yartek announces that he will bring them back using the Conscience Machine. He inserts the fake key, causing the machine to explode.

■ Yartek says "except for us," referencing the fact that he and the Voord are immune to the Conscience's power.

■ Whilst trying to escape, the Doctor tells them to look for a 'a small stone' that moved under his hand. This must be how they left the pyramid in *The Sea of Death*, or how he left to check on the TARDIS earlier in this episode. Either way, Susan manages to open the moving wall by banging her hands against it!

■ The implication is that Yartek is killed, although we don't see him die, and that the Voord will no longer be a threat without him to lead them. In the novelisation, Yartek is 'reduced to ash' and the pyramid is destroyed – Philip Hinchcliffe's description being quite glorious, as 'Large cracks zigzagged across the outer walls like scurrying lizards.' In the television version, the pyramid remains intact.

The Doctor, Ian , Barbara and Susan say their farewells to Altos and Sabetha, who intend to carry on Arbitan's good work in Millenius. Ian keeps the remaining key to give to the Doctor and the TARDIS departs.

■ Not only is Ian keeping a micro-key as a souvenir, he, the Doctor, Barbara and Susan are also taking the travel-dials with them too.

■ This is the first time a *Doctor Who* story ends without a lead-in to the next story, giving Ian a chance to change out of the 'Chinese jacket' he's been wearing for several weeks before emerging from the TARDIS to meet *The Aztecs*.

■ Nation would later revisit the idea of society being controlled by a computer in the *Blake's 7* episode *Redemption* (1979). DWM

A BATTLE OF WITS...

They're the best of friends, but oh - don't they like to bicker! Johnny and Toby get stuck in to this issue's hot topic...

Should mistakes in old episodes of *Doctor Who* be FIXED ON DVD? Or should they be preserved as ORIGINALLY BROADCAST?

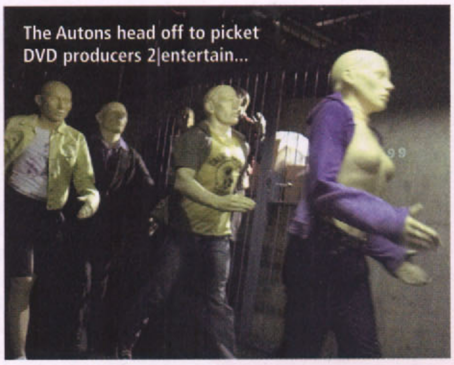
I WANT TO IMPROVE THINGS!

JOHNNY CANDON SAYS:

"Dear 2|entertain. During the transmission of *Rose* in 2005 there was a very annoying interruption at what should have been a tense and exciting moment where Graham Norton could clearly be heard talking to his audience. At the time this ruined my enjoyment of the episode and I wrote a strongly-worded letter to the Director General of the BBC, refused to eat anything, and became so unbearable that my wife made me sleep in the car for a couple of days. You can well imagine my FURY, sorry, sorry, sorry - my *fury*, upon playing my recently-purchased *Complete First Series* DVD box set that this stupid cock-up has been omitted from the episode! I'm sorry, but what gives you the right to tinker and mess around with my show? Will you be editing out entire scenes whenever the fancy takes you? I expect this from ITV, but this is the British Broadcasting Corporation! Kindly cease and desist from what is essentially *wanton vandalism* in future!
Yours, Mr J Peoplelikemeactuallyexist,
31 Yetiontheloo, Tooting Bec."

Stupid, eh? But sadly (or hilariously) not that far removed from the truth. As a fan of *Doctor Who*, I have done some ridiculous things. For a few months, when I was 14, I bought three copies of every **DWM**; one to keep in a plastic bag untouched, one to read, and one to butcher with scissors so I could stick lots of lovely photos on the wall. I did it - obviously - because I adore the programme. I adore it so much that I want it to be perfect always so that other people can watch it, be wildly impressed and adore it too. But what makes 'perfect' television?

I'm firmly in the 'as it should have been' camp rather than 'as it was broadcast' - and yet I'm fiercely protective of my show. I was initially unsure when I read about the VidFIRE process, and how it improved the picture quality. I liked my picture exactly the way it was. When I first watched *An Unearthly Child* on VHS, I loved the warm, fuzzy look of it - I was transported to that junkyard and it had a timeless, otherworldly feel. It was *authentic*. I didn't feel it would be made any better by being artificially processed so that the junkyard looked like what it was - essentially some bric-a-brac in the corner of a little studio. But when I sat down to watch the story on DVD I was blown away at how *real* it felt. The Doctor wasn't in some ethereal yesteryear but was actually... *there*! It was like looking through a window! Rather than destroying the magic, it opened up the world and pulled you in. It was how it *should* be.



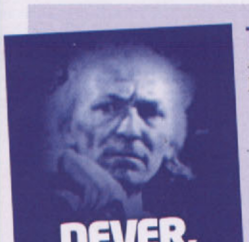
The Autons head off to picket DVD producers 2|entertain...

'I adore *Doctor Who*. I want it to be perfect, so that other people can watch it and be wildly impressed.'

In the 1960s, *Doctor Who* was being made at a rate of knots. It was on most of the year, and getting the episodes made on time was more important than getting them made flawlessly. Cameras shaking as they bumped into scenery, noises from off screen as a prop was dropped, actors awaiting their cue to enter clearly visible at the side of the screen... all these things were left in. *Spoiling* the effect everyone was striving so hard to create. These glitches, mistakes and hiccups can all be easily fixed now - and so they should be! It's not how they were *intended* to be, and just because it was how they were shown at the time doesn't somehow immortalise them as the 'correct' version.

How many times over the years have lazy comedians (not *this* lazy comedian, obviously) had a go at wobbly sets *etc*? *Doctor Who*'s production values have always been used as a stick to beat it with. Now that we have the technology to go back and fix what once went wrong, don't we owe it to the show to do just that? To have it looking as lovely as it should? I'm not talking the extremes of replacing effects or re-editing scenes *al la* the special edition DVDs (much as I enjoy them). But a dust down, a pat on the bottom and a peck on the cheek is surely what some of our favourite episodes deserve? *Doctor Who* is, as I'm sure you'll readily agree, the best TV programme that's ever been made. So let's have it looking that way!

"Mind the old tat, child..."



NEVER, NEVER INTERFERE!

TOBY HADOKE SAYS

Doctor Who DVDs are lucky to have the technical experts they have making the episodes look as good as they possibly can. I'm a huge admirer of their work. There is, however, one area on which I disagree with them, and that is the 'improvements' on perceived production shortcomings.

It's not an issue as clear-cut as some of the more ridiculously incandescent internet commentators on this issue would have you believe. Defining what is an unacceptable change is, in itself, a tough one. Let's remove Graham Norton from the equation for starters – faults in transmission are obviously that: mistakes in the technology used to convey the pictures into our homes. These should not be included as a default option.

The removal of other 'mistakes', though, can often cause its own errors. Take the erasure of the van in *The Dalek Invasion of Earth*. It was meant to be an alternative option along with the CGI, but was actually used on the main feature instead. Now we cannot see the van at all. Its mistaken absence would never have happened if the fix hadn't been done in the first place. And what was wrong with the van anyway? I could have rationalised it – it could easily have been a group of escaping rebels, or a parcel company delivering me a vital packet and choosing a time (a Dalek invasion) when they knew I definitely wouldn't be in.

VidFIRE breathes new life into old pictures and is definitely one of the major restoration achievements in the range. It looks fantastic and its remit, of course, is to make the pictures look closer to how they appeared when they were first transmitted. And that's my point. These are historical documents – preserving them is important. Tarting them up for a night out in the twenty-first century is unnecessary. You're never going to make *The Space Museum* look like it was made yesterday, so don't try. I don't expect Shakespeare's words to be translated into text speak. I don't need *Little Dorrit* augmented with references to N-Dubz to make it more palatable to modern viewers. And I certainly don't need a badly videotaped spanner, obviously CSOed onto a filmic background, to fly off rather than disappear as it did in the original broadcast of *The Pirate Planet*. The effect itself isn't that much better on the DVD, so making the action slightly more logical (but less like the original) doesn't help to make the programme any more realistic. If the positive side-effects of these changes is so minimal, why do them at all?

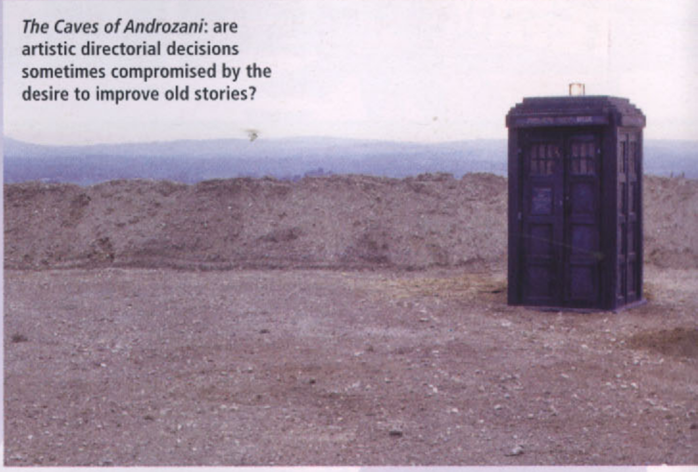
I do wish the Zarbi still made a clunk when it hits the camera in *The Web Planet* (although to be fair, the untainted version of this shot features in the documentary – so it is still there in some capacity) and that the Dalek in *The Chase* still trundled from darkness in the studio to broad daylight on location because those bits are symptoms of the heady, exciting, seat-of-the-pants way that *Doctor Who* was made back in the day. Does the clunk removal make the story now look like *2001: A Space Odyssey*? Of course not. You may as well put TCP on leprosy.

The Zarbi: clumsy.

To clean up some of the filmed material in *The Caves of Androzani* special edition, a shot that involved a distinctive directorial flourish from one of the show's most lauded directors on his début had to be compromised. To ensure maximum film restoration, a trademark fade was substituted with a more mundane hard cut. If an artistic vision has to be lost to accommodate a technical standard, I think we have our priorities wrong. But that's maybe because I'm a flowery luvvie who wouldn't know correct aspect ratios if you sat me down and gave a me a lecture called 'Aspect Ratios: A Simple Guide to the Correct Ones by a Man Talking Slowly and Dressed as an Aspect Ratio'.

Doctor Who fans know *Doctor Who* inside out. I think we're very lucky to get the level of attention we do on the discs, but the old maxim of 'If it ain't bust don't fix it' sort of applies here:

'If it is bust, fix it, but make it look like you haven't.' **DWM**



***The Caves of Androzani*: are artistic directorial decisions sometimes compromised by the desire to improve old stories?**

> **'You're never going to make *The Space Museum* look like it was made yesterday, so don't try."**

A Space Museum. Not yesterday.

"By the moons of Contostavlos, Mr Fibuli! Is nothing sacred?"

HAVE YOUR SAY!

So what do YOU think? Are you with Johnny? Do you think that some sensitive tweaks can render those old episodes even better than ever? Or, like Toby, do you think that they should be presented as they were broadcast back in the day? You can make your voice heard if you register your vote on our Facebook page. Just 'like' the page, visit the polls section, and you can have your say.

www.facebook.com/doctorwhomagazine

If you want to add further thoughts on the matter, why not write to *Galaxy Forum*? (See page 12.) Email us at *dwm@panini.co.uk*, or send us a message via Facebook or Twitter. In **DWM** 442 we asked whether you thought it was a good idea to cast new actors to play some of the early Doctors. It was close – but for most of you, it seems that no one can replace the originals in your affection...

THE ORIGINALS & THE BEST	60%
THE MORE THE MERRIER	40%

CHRIS

EMMA

MICHAEL

WILL

THIS ISSUE EPISODE 713 - SCHOOL REUNION

FIRST CLASS!

Back to school this month as the Doctor and Rose investigate some batty goings on at Deffry Vale, where they also encounter an old friend...

Compiled by PAUL LANG | Artwork by ADRIAN SALMON

The Time Team have gathered in 2012 to enjoy an episode of *Doctor Who* from 2006. So why does Emma have a strange feeling that she's actually reliving 1997 as she watches sinister head teacher Mr Finch lure an unfortunate pupil into his office? "I'm watching *The Demon Headmaster* and *Buffy the Vampire Slayer* rolled into one! This is the crossover I always wished for," she squeals. "I always thought Anthony Head would make a good villain, so he seems perfect as Finch. He's got a wonderfully wicked smile."

Chris is shocked by the contrast with Head's *Buffy* character, Rupert Giles. "Finch is so sinister - slimy, slightly regimental and rehearsed in the way he moves... blimey, I'm uncomfortable. What happened to the lovely Giles?" he wonders.

"It feels like it could be in the old 5pm drama slot on CBBC, doesn't it?" says Will. "It's great for children watching to have a creepy headmaster in a recognisable setting. And it's horrible when he eats the poor schoolgirl." Michael turns slightly green at the thought.

With the headmaster's villainous credentials established, the Team wonder what other surprises might be waiting at Deffry Vale School - and there's a whopper in store. "Erm, the Doctor is a teacher? Now that's how to start an episode!" enthuses Will. "Although he appears to be taking a physics class in a chemistry lab. But his attempt to teach physics provides some laughs and introduces the mystery of Milo, the super-smart boy, straight away." Emma has a dreamy look in her eye - if she had a notebook to hand, she would almost certainly be doodling a heart with an arrow through it. "I wish I'd had a teacher like him, though I'm not sure I would have got any work done," she sighs. "He's in great form at the start of this episode, having a ball in his disguise. And he's clearly loving Rose having to work as a dinner lady," cackles Michael. "He's much happier since his regeneration, isn't he?" Will nods: "His relationship with Rose is certainly seems more relaxed and light-hearted."

Not everyone is accepting this new, cheerier Doctor at face value. "Don't you ever feel like it's a bit forced, like he could snap at any second and turn into a monster?" asks Emma. "I do, which is why I like him so much." The rest of the Team give her a funny look and a slightly baffled shrug.

"It feels like it's going to be a fun romp, but then it goes in a totally different direction," says Michael, as another teacher hints that something untoward has happened to Milo, and the dinner ladies gingerly manoeuvre a barrel of something nasty into the kitchens. "That Dutch tilt camera shot reminds me of all the similar shots in Russell T Davies' *Dark Season* - another cool sci-fi mystery set in a school," notes Will.

It transpires that the Doctor and Rose are investigating the school at the suggestion of none other than Mickey Smith, who is providing Rose with off-site telephone support. "So are Rose and Mickey still an item?" wonders Emma. "And Mickey's now even more of a computer expert. Silly MOD, they really shouldn't use the same passwords as UNIT. It's Torchwood again though, so Queen Vic kept her word!"

Mickey and Rose's catch-up is cut short when there's a spill from one of the oil barrels, and Rose is astonished when one of her new colleagues apparently bursts into flames as a result. "It's not that much of a mystery, is it? I think we've all twigged that the kitchen staff are bad," says Will. "Was it the gloves and masks, or the barrel of acidic goo that gave it away?" wonders Emma.

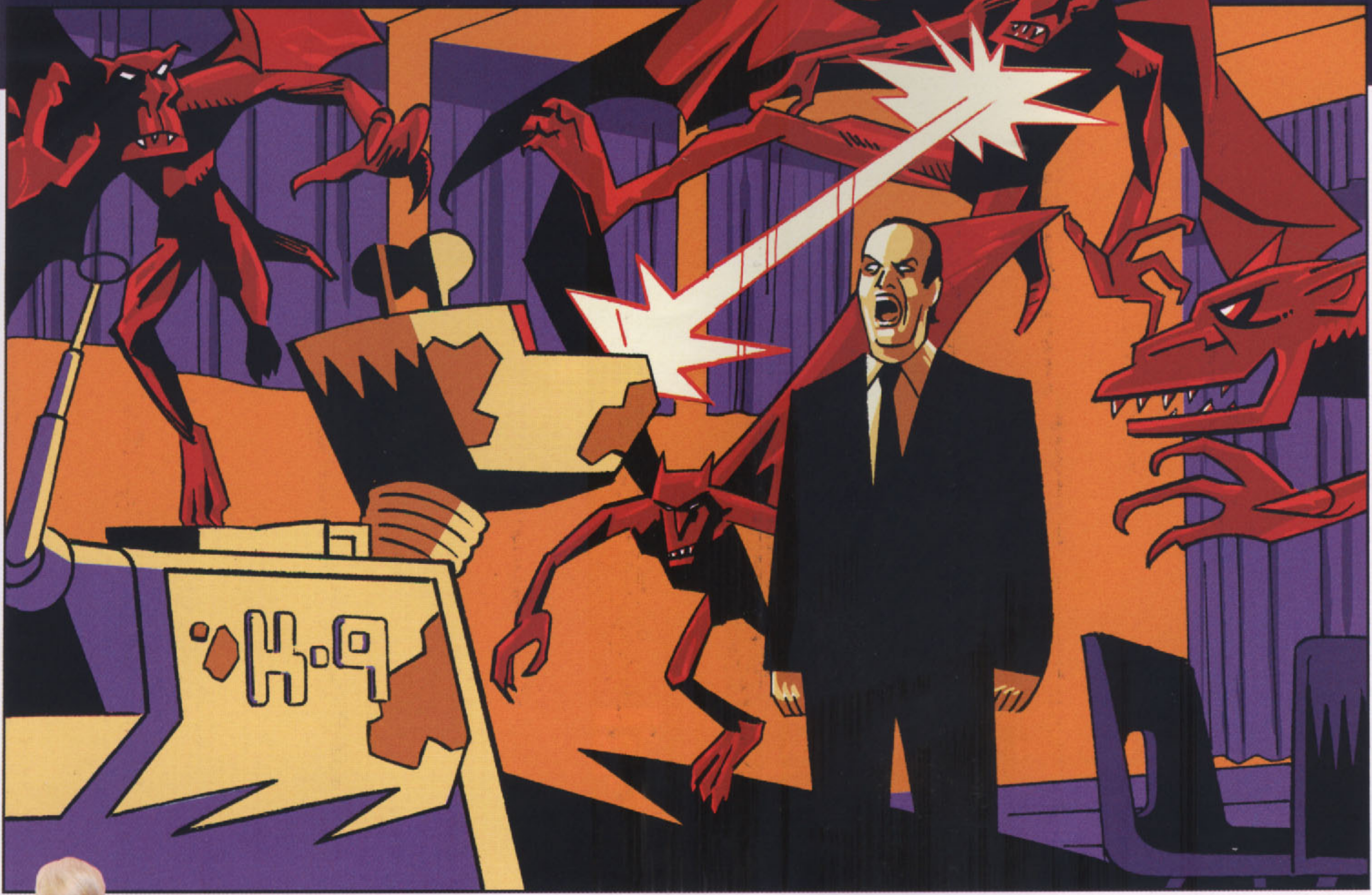
Welcome back, Sarah!

In the IT room, the brightest and best of Deffry Vale's pupils appear to have been hypnotised at their computer screens. "The scene with all the kids typing must sound very boring on paper, but fortunately there's nice direction, overlaid images and exciting music to spice it up. Although if the kids are all super smart, why was Milo the only one answering the Doctor's questions in the physics class?" asks Will. It's a good question, but the Team have no time to answer it before something truly magical happens. Mr Finch has a very special visitor.

"It's Sarah Jane Smith, looking wonderful!" shouts Emma. Yes, one of the Doctor's oldest and bestest pals, last seen several Doctors and one Time Team ago, is back. "Brilliant! And she's marvellously arch with Mr Finch. She knows what's what," says Will, grinning. "She's clearly never stopped looking at the universe with an inquisitive eye. Her character's sure to win the younger audience over," adds Chris. "I don't think we've seen the Doctor look as happy as when he sees Sarah Jane walk into the staff room," says Emma, as the Time Lord and his former companion are reunited. "David Tennant and Elisabeth Sladen play this first scene so well," says Michael. "The dramatic irony of her not recognising him is beautiful. He called himself John Smith! Although having his old companion turn up seems to have distracted him a bit from why he came in the first place," tuts Will.

Sarah and the Doctor aren't the only ones who have noticed something is very wrong at the school. Kenny - a young man whose strict diet denies him the special chips his classmates are all wolfing down - can't work out why everyone else is suddenly so keen on lessons, and has decided to do a bit of snooping of his own. "Urgh! Horrible monster! And a great change into the teacher as the camera pans up," says Will. Yes, poor Kenny has discovered that his teachers are all giant, shape-shifting bat creatures.

As night falls, Emma is again struck by the story's *Buffy* influences. "School, night-time, Anthony Head, a blonde girl and a monster - this is definitely *Buffy*. But I love *Buffy*, so that's fine by me!" Mickey has joined the Doctor and Rose in their extra-curricular snooping, and as predicted by Michael,



"I love K9, he's so cumbersome. Rose calling him 'disco' is a great line!" – EMMA

Sarah Jane is back too – but there's a much bigger shock in store for her than she was expecting when she stumbles upon a familiar blue box. "Sarah Jane and the TARDIS! I've got goose bumps! And how lovely is that sequence of her walking backwards with the Doctor appearing behind her?" marvels Will. "The moment where she works out she's looking at the Doctor is so well played. Heartbreaking!" sniffs Michael. "This scene really is difficult to watch, and it's especially poignant now that Lis Sladen is no longer with us," says Emma. "He says she looks incredible and she does. Thirty years after she was a series regular, but she fits in perfectly," says Will. "I'm almost annoyed with the script for not allowing the two of them to have this moment – they just get wrenched out of it," complains Emma. "I suppose it's necessary for the new audience, to stop it getting a bit heavy."

Rose soon bursts the Doctor and Sarah's emotional bubble with a hilarious display of the green-eyed monster. "The interplay with Rose is great, right from her 'Hi!' through gritted teeth. And Sarah's bitchy retort to Rose's insistence that she's not the Doctor's assistant: 'No? Get you, tiger!'" chuckles Will. "Lis Sladen is spot on giving us a prickly, older Sarah. It's more like her performance in *K9 and Company*, but we understand just why she is that way," says Michael.

By now, the Doctor has worked out that there's something funny about the oil that the lunchtime chips are being fried in, and some vacuum-packed rats have provided a clue to the true nature of the school's staff, who are blissfully dozing in Finch's office, unaware that their plan is about to go askew. "The monsters are hanging like bats. So horrible and fleshy!" squirms Will. With a load of newly-awakened bats blocking the path back to the TARDIS, Sarah Jane suggests an alternative method of scanning the mysterious oil – a certain robot dog, which is conveniently stashed in the boot of her car.

"I love K9, he's so cumbersome," coos Emma. "Rose calling him 'disco' is a great line. Very funny, but a nice way of explaining his retro look to the newbies," she adds. "I'm not a huge fan but it's still great to see him. Specifying on screen that he's Mark III is fantastically fannish," says Will, in fannish appreciation. K9, alas, is knackered, so the gang retire to a nearby cafe so the Doctor can attempt repairs.

"D'you want chips with that?"

"I never noticed before that *Love Will Tear Us Apart* by Joy Division is playing in the background while they are at the cafe. Very neat. Mind you, why *do* they go to the cafe? Doesn't Sarah have a house?" wonders Michael. "It sells coffee and spare robot dog parts?" suggests Will. "We do know Rose loves her chips, maybe she insisted. Speaking of whom, Mickey is being a right arse to her about Sarah."

Indeed he is, and Chris is impressed with how far the character has come since last series. "Noel Clarke is perfect for this role, especially now Mickey is being given much more to do," he says. "Sarah's story about what happens to old companions is so sad, and so beautifully performed. Lis is effortlessly reminding us why Sarah Jane Smith was one of the best companions in the whole of *Doctor Who*," says Will.

Let's forget about all the emo business for a moment – what about the GIANT BATS? "For once I'm quite happy with the CGI of the monsters, maybe it's the darkness, but they're really quite horrible," says Emma. "The green screen as Mr Finch watches from the top of the building isn't too convincing, though," adds Will, ever alert to a bit of unwanted fringing.

As morning comes around ("Have they all been sleeping in Sarah Jane's car?" wonders Emma), the dog has now been restored to full working order and paired up with Mickey. "Hearing John Leeson's voice coming from K9 makes me giddy as a school girl," giggles Chris. "Boy! Boy, I meant boy." Ahem. "Ha – Mickey's the tin dog! But sorry, Mickey – K9's probably a bit smarter," concludes Will, harshly.

Meanwhile, the Doctor has gone for a chat with the bad guy. "It's so lovely to see him in a proper face-off with a villain, having the plot explained to him. Delightfully old-fashioned, like seeing Sarah again has reminded him of how he used to be. Anthony Head is just wonderful as Finch, too – smooth, funny and just the right side of over the top," says Michael.

"Sarah and Rose's one-upmanship, listing monsters, is fun," says Will. "And it's lovely to see them realising they have more in common than they have reason to be rivals." Michael agrees. "We often ►

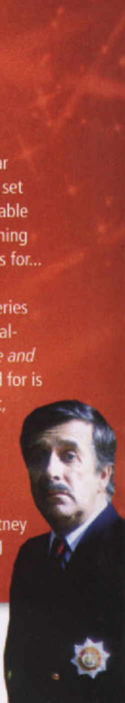
LIKE THAT? WATCH THIS!

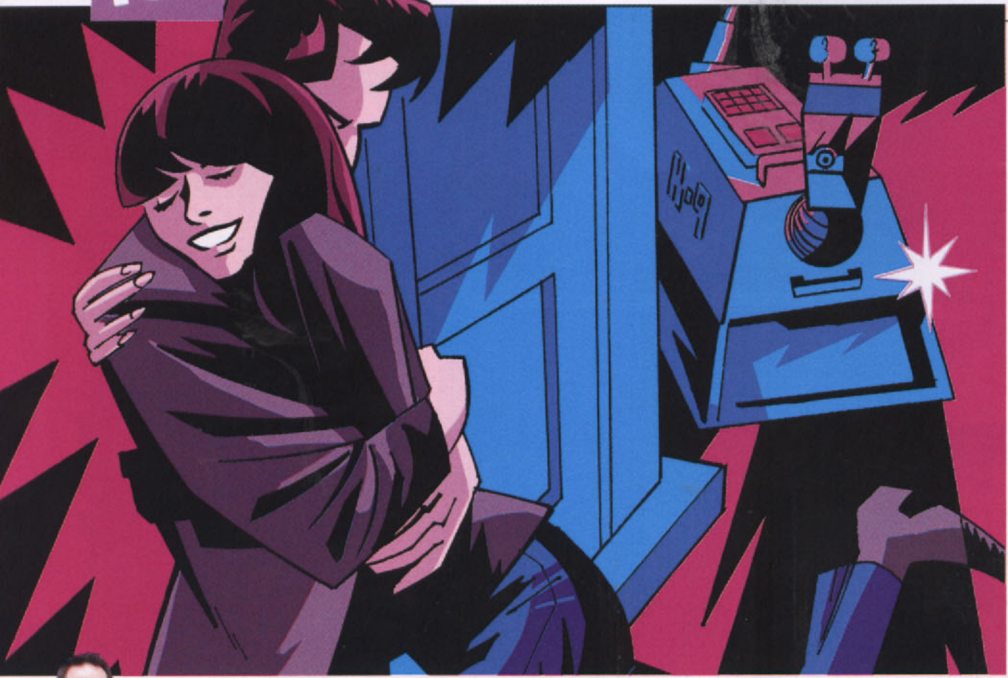
Sarah is not the first companion to make a welcome comeback…

WILL SAYS: A much-loved regular from 1970s *Doctor Who*, a mystery set at a school, aliens claiming honourable motives and a male companion joining the TARDIS crew. All the ingredients for… well, 1983's *Mawdryn Undead*!

While Anthony Head was recognisable from cult series *Buffy*, David Collings (Mawdryn) made a mark as metal-melting Silver in slow, surreal, sci-fi-ish serial *Sapphire and Steel*. But what *Mawdryn Undead* is best remembered for is the return, twice over, of Brigadier Lethbridge-Stewart, alongside Peter Davison's Doctor. The Brig is dabbling in teaching while Mawdryn is dabbling with time – and new boy Turlough is dabbling with murder.

Mawdryn's spaceship is beautifully designed, and I love the subtly different performances from Nick Courtney in his 1977 and 1983 roles. There's also a controversial statement on UNIT dating: the Brigadier's a bachelor.





"Naughty Doctor – using Rose's sudden intelligence as proof of a conspiracy." – WILL

mention how selfish Rose is, and here is her worst nightmare come true. I totally buy her reaction to Sarah, and her realisation that she's not the only woman in the Doctor's life. This scene is honest, funny, and reminds them both how ridiculously wonderful life with the Doctor is," he says.

Back in the computer lab, out heroes have realised there's a code on the monitors the pupils have been engrossed in. "The Skasis Paradigm sounds an awful lot like what Rose was able to do in *The Parting of the Ways*," observes Emma. Will is sceptical. "Solve an equation and you can control the universe. Really? I know $E=mc^2$ gave us the atomic bomb but it's not quite that simple." And – avert your ears, Jamie Oliver – it's the chips, fried in that special oil, that have been making the children smart. "Naughty Doctor, using Rose's sudden intelligence as proof of a conspiracy. At least she knows she's a bit thick too," says Will. "I'm a bit disappointed by how linear the Krillitane plan is," sighs Emma. "Absolute domination over the fabric of existence – it's almost cartoon baddie behaviour. Finch's proposition to the Doctor and Sarah is very cunning, though, and Sarah's words about pain and loss must remind the Doctor what he said to Cassandra: 'Everything has its time and everything ends'."

Mickey joins up!

With the plan unravelling, it's time for a bit of good, old-fashioned running around. "The Krillitanes in the corridor are really good. There are loads of special effects in this story, aren't there?" says Will. Chris is less impressed with the reappearance of a rather too convenient plot point. "The barrels are deadlocked? This deadlock seal thing is getting a bit silly. Or perhaps the sonic screwdriver's being given too much power in the first place, that silly excuses must be made to prevent it from saving the day." Where's a Terileptil when you need one, eh?

"Shooty K9! And with teeth like that, Anthony Head is physically able to chew the scenery," marvels Will. K9 is the only one of the gang equipped to release the Krillitane oil from the barrels – which, strangely, is toxic to the creatures themselves. But there's no way the brave volunteer will be able to escape the resulting inferno. Sob! "That's a sweet scene between the Doctor and K9. And the Doctor's running holding Sarah's hand, like he does with Rose," says Will. As Mickey unplugs the children and K9 quickly does his bit, poor Sarah Jane can only look on in horror as the school explodes. Sob! Again! Emma, for once, is in a slightly forgiving mood. "I don't think Finch was all that bad really, just a bit... misguided. Though the Doctor did warn them. It's been a while since the Doctor's actually managed to allow his foes any redemption," she says.

The danger is over, but there's still one very important thing for Sarah Jane to do – step back inside the TARDIS. "If Sarah 'preferred it as it was', does she mean the secondary, wooden console? Sorry..." says Will, shifting firmly into fan boy mode with the excitement of it all.

"You get the feeling that after this adventure, had Sarah Jane joined the team once more, she and Rose would have become the best of friends. Though I am delighted that Mickey is on board now!" says Chris – although not everyone is as thrilled. "Ha! Rose is not impressed *at all* by him joining the crew!" laughs Will. "We're starting to see just how much she cares for the Doctor, aren't we? It's definitely more of a physical thing than it used to be. She feels threatened by Mickey," adds Emma.

"She's learned to share the Doctor with Sarah, but not Mickey," says Michael. "Far too close to home. If only it had been Jackie!"

"I have a feeling that we've got something very different out of this story than the younger viewers will have," says Emma, "but it's great that it can appeal to such a wide audience. I can't pretend that it isn't heartbreaking watching the Doctor say goodbye to Sarah Jane again." Will is pleased that Sarah gets to say goodbye on happier terms. "It's so good that she finally gets a proper farewell, rather than just being dumped in Aberdeen. Lis Sladen has been stunning throughout the episode, but she's especially good here," he says. "There were tears in my eyes as Sarah left the TARDIS and met her new dog. Yay!" adds Michael.

"Sarah is the perfect companion to explore post-Doctor life with. Most of the others left by choice, but she didn't. It's a great sign of the maturity of the series, that it can handle this type of look at itself. Watching this episode just confirms what a gift she was to the series," says Will. It's usually a rule of the Time Team that they never look forward to the adventures to come. But today, it feels right to think about the future, in the knowledge that there is so much more to come from Sarah Jane. "It's sad to see her go – though we now know that this wasn't just a one-off meeting. We'll have plenty of time to spend with Ms Smith yet, and the adventures that follow show Lis at her best and brightest," says Chris.

"The episode reminds me of *Rose* – the plot is relatively flimsy because it's not what the episode is about," concludes Will. "It's a story about the life of a companion, mortality and old friends and all those parts are fantastic. It's been an absolute joy seeing Sarah Jane again – Lis has been utterly brilliant and watching her farewell is tinged with an extra sadness knowing that she's gone." DWM

AND YOU SAID...

CLAIRE JESSOP SAYS, VIA EMAIL The pre-credits sequence is quite shocking when you think about it – a child gets eaten by a ravenous monster!

BLAINE COUGHLAN SAYS, VIA EMAIL The Doctor has assumed the role of a supply teacher and his costume could have been specifically designed for just this job. His unsuccessful attempts to woo the bored pupils with his supposed trendy and wacky persona are horrifically authentic.

Head teacher.

COLIN HICKS SAYS, VIA EMAIL With its school setting, musings on the difficulties of a relationship between a human and an immortal, and caustic, witty dialogue, *School Reunion* is practically a *Buffy the Vampire Slayer* episode – so the presence of Anthony Head is entirely appropriate!

CAROLINE SMITH SAYS, VIA EMAIL *School Reunion* is one of the greatest *Doctor Who* episodes ever. Anthony Head as the Headmaster is brilliantly evil in it. The scene where Sarah Jane finally meets the Doctor again after so long is just lovely.

ASHLEY FREIJE SAYS, VIA EMAIL As a huge lover of Sarah Jane and the Fourth Doctor, I really dislike how history is rewritten in this episode. I never felt Sarah had romantic feelings for the Doctor.

ANTHONY MARVIN SAYS, VIA EMAIL *Father's Day* made me shed a couple of tears, but this is the one that made me sob uncontrollably, when the Doctor lifted my favourite companion of all time on high and exclaimed "My Sarah Jane!" My thoughts exactly!

PAUL HARRISON SAYS, VIA EMAIL The ending with K9 Mark IV is beautifully uplifting and reminded me of of the lovely moment when the Doctor pulled out K9 Mark II in 1978's *The Invasion of Time*.

In Issue 446, *The Time Team* will encounter *The Girl in the Fireplace*, and then in Issue 447 they'll travel to an alternative Earth to witness the *Rise of the Cybermen*. Email comments to *dwm@panini.co.uk* or send them to the *Galaxy Forum* address on page 12.

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR... 1,478

ONE OR MORE REGULARS RENDERED UNCONSCIOUS... 225

ONE OR MORE REGULARS INCARCERATED... 268

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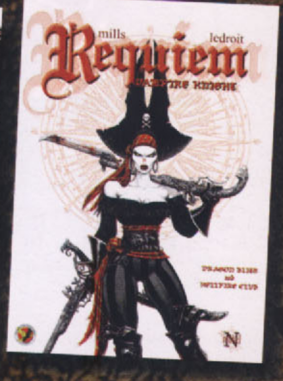
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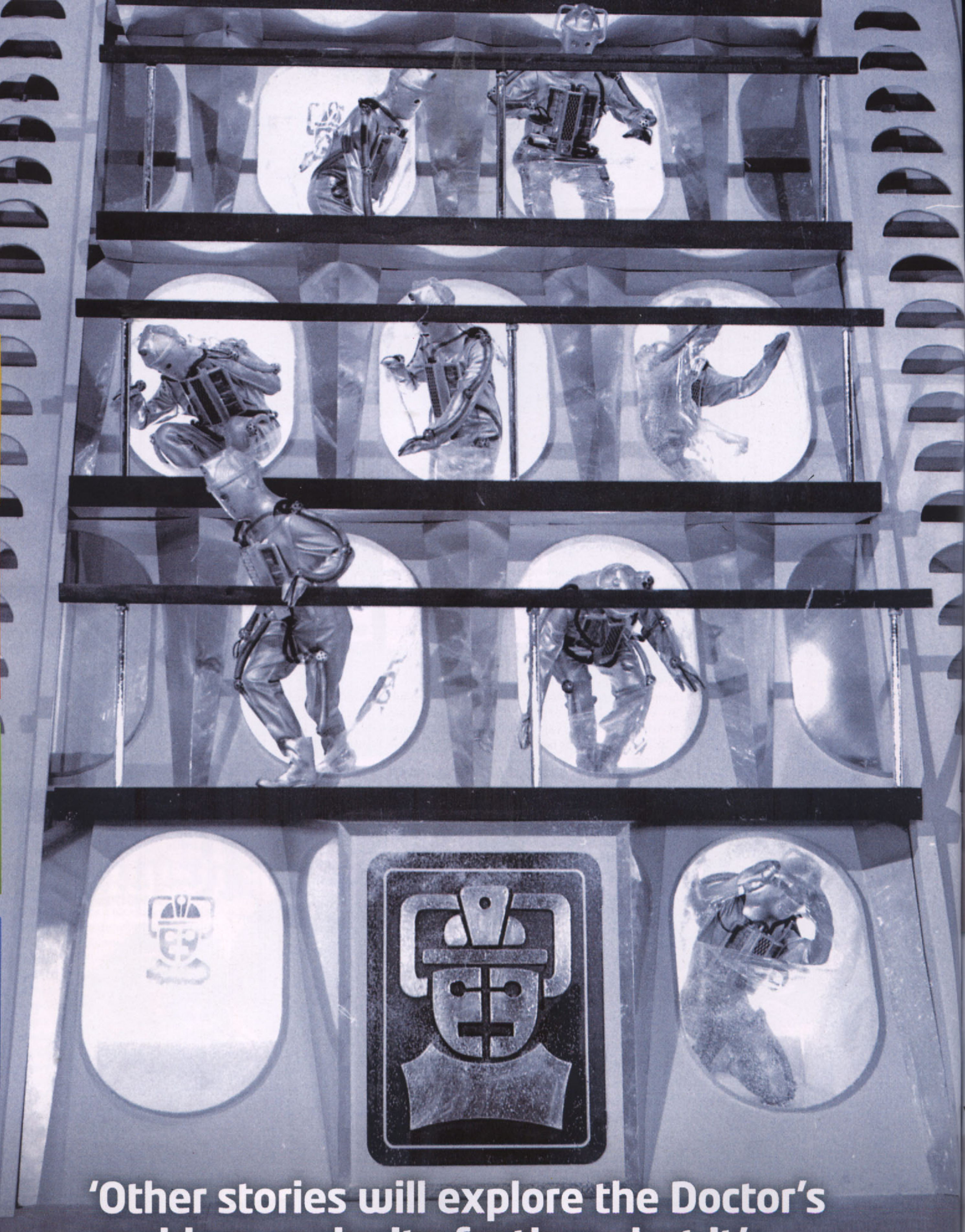

‘Other stories will explore the Doctor’s reckless curiosity further – but it’s never more unnerving than here...’

GRAHAM KIBBLE-WHITE reviews *The Tomb of the Cybermen* on page 68

THE DWM REVIEW

PLUS! A PREVIEW OF UPCOMING RELEASES

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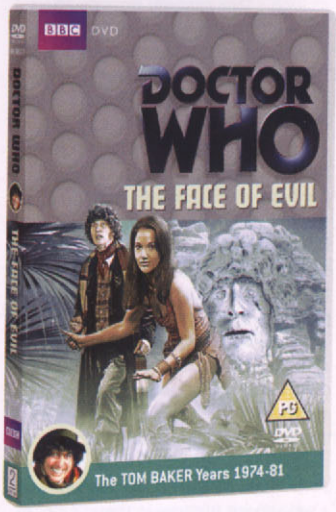
The Face of Evil

DVD 2|entertain

STARRING Tom Baker (the Fourth Doctor) and Louise Jameson (Leela)
WRITTEN BY Chris Boucher
DIRECTED BY Pennant Roberts
FIRST BROADCAST 1-22 January 1977
RRP £20.42



The Face of Evil gets straight to the nitty-gritty, and flings us into its fictional world with an opening scene that's archetypal *Doctor Who*. "There can be but one punishment for such a heresy..." says a man in judgment of a beautiful girl. "Banishment!" It's clearly a big deal, because Dudley Simpson blasts straight in with drums and trumpets. *Da-da-da-da-daaah! Da-dah!* Oh – you think – this is what *Doctor Who*'s all about. This is why we're here.

It's leggy Leela who's facing the banishment punishment, for doubting the existence of the great god Xoanon; if not his ability to pep up a game of Scrabble. Leela's tribe is in uproar. Insults fly between the accused and high priest Neeva, and their argument fleshes out the idiosyncrasies of this world. We're in a primitive, wattle-and-daub hut, but – look! – sci-fi gubbins litter the place. There's no time to ponder that little tease, because Leela's old dad is dragged away to face "the test of the Horda" and, backstage, delivers the finest scream in the history of *Doctor Who*. It's a shrieking symphony in three movements: an epic yodel of horror, part Tarzan, part copulating fox. "You have until sunrise," says leader Andor to Leela, his voice rumbling with movie trailer portent. "If you are still within the boundary then, you must be thrown to the Horda." And so it is that we're served with everything we need for an adventure in fewer than two dozen lines of script. There's something to be scared of, a mystery to intrigue us, a heroine to cheer for. You can't imagine how it might be done better... And then Tom Baker arrives, and brings us down to Earth with a bump.

It appears that our star is not quite himself. An actor of limitless horsepower, by his standards he's barely revving the engine. Perhaps Baker suspects that he's no longer the centre of attention, given that, as of this week, there's now a gorgeous girl right alongside him wearing little more than a smile and a suntan. Every eye in the room is on Leela. "I'm going to enjoy lighting *that*!" calls a voice from the gantry. Reports of these days of recording place the new girl at the ►

Illustration: Ben Willsher

The Doctor reprograms Xoanon: "Just wait and see what he does this time!"

'Jameson makes Leela part pedantic toddler and part hunting hound. Her hard work makes the character real, when she should be absurd.'

focal point of a semicircle of randy studio staff. And this being the 1970s, you picture a room of Les Dawsons with headsets and clipboards, pebble glasses steamed up, all "phwoar!" and "knickers knackers knockers!" Certainly, we know that actress Louise Jameson was wolf-whistled. Today, this would likely provoke a lengthy disciplinary procedure – and a furious, fully-illustrated article in the *Daily Mail* – but Jameson tells us she felt encouraged by the heartfelt enthusiasm. However, I'll bet Tom Baker had a face like thunder. He may have the big hat and the coloured scarf, the teeth and the curls, but he's now playing against acres of womanly flesh held in check by a few square feet of chamois leather. He's been asking if he can go it alone without a companion, but instead he's been given the most eye-catching sidekick imaginable. *Doctor Who's* centre of gravity has shifted beneath him. And is that *The Face of Evil's* production code he keeps muttering under his breath?

"Leela is here for the dads," says the producer. But not just the dads, surely? "*Doctor Who* is made for intelligent 14-year-olds," adds the script editor. They'll know that 14 is a particularly sticky time in a boy's development, and Leela will certainly hold her audience rigid in front of the television for half an hour every Saturday. The irony is that while Leela is the most brazen – some would say cynical – deployment of sex appeal in the series' history, she is also the most fully thought-through and skilfully played companion the series has ever had. Jameson makes Leela part pedantic toddler and part hunting hound. It's a crazy-sounding combination, but her hard work makes the character completely real when she should be totally absurd. However, although Leela is certainly lovable, it's hard to completely give your heart to her. Perhaps it's because she feels that bit too coolly contrived. It's telling how, in *The Face of Evil*, there's no romantic subplot for Leela and dishy tribesman Tomas. He seems devoted to her – as well he might – but she doesn't notice or care. The need to play against all that obvious sexuality means that Leela has to be completely ignorant of such matters. Even the Doctor has to be careful not to touch. And so, Leela will stay childlike and innocent – and at an emotional remove from us – throughout her travels in the TARDIS, until the day she bizarrely decides to start a new life in the city with a middle-ranking policeman.

The Face of Evil is admired for having a Big Idea at its core, and rightly so. It is, I think, the series' second attempt at what I'm going to call a 'broken spring' adventure. Everything that happens in such a tale is merely the side effect of an unstable system that the Doctor slowly comes to understand, and then repair. It's a story type that's been part of the series from the beginning, and now named for the spring that jams the Fast Return switch in *Doctor Who's* third story, and spins the TARDIS to the brink of destruction. However, it took until *The Face of Evil* for the Doctor to encounter his second broken spring mystery. Here, god Xoanon is merely a computer running a corrupted program. It was built to help humans, but thanks to a mistake – and a very special mistake in this case – it is instead doing them harm, without any clear ambition of its own. There are other homicidal computers in *Doctor Who*, of course – WOTAN, BOSS – but they are portrayed as sentient, and working to a self-serving purpose in the manner of any mad scientist. Xoanon's breakdown, portrayed here as madness, is the result of a programming error, and the ultimate solution proves to be – as for so many IT problems – to switch it off and on again.

And so, *The Face of Evil* is one of a rare breed. The only similar stories in the original 26-year run of *Doctor Who* are *Underworld* – with another computer running degraded software – and *Full Circle*, where the 'system' to be understood by the Doctor is the cyclic evolution of a whole planet, and there's no-one to blame for that. It's a different matter for more recent *Doctor Who*, where the broken spring idea has featured far more frequently. *The Empty Child* was the first, and *The Girl in the Fireplace* and *Silence in the Library* also gave us machines struggling to fulfil their original program. The idea is there again in *The Beast Below*, *Amy's Choice* and *The Lodger*, and we saw it four times in last year's series alone. The Siren, the Handbots, a creepy hotel and the 'night terrors' all turned out to be functions or side effects of a misfiring mechanism. It takes someone of the Doctor's smarts to spot the trap, break the cycle and free the victims. And with no malign intent at play, a happy side effect can be that, sometimes, everybody lives.

The well-cast Sevateem...

Put in this context, and given the calibre of stories that have ploughed the same furrow, it's no small compliment to say that *The Face of Evil* is one of the very best of its type. That's because it delivers a unique and satisfying twist, in that the Doctor is not merely the solution to the problem – he's also the cause. It's the Doctor's fudged repair, in an expedition unseen, that bust Xoanon's spring in the first place, and left it with a piece of his own personality jammed in its software. This leads to the story's signature moment, at the end of Part Three, when the Doctor confronts Xoanon. In a beautifully-realised effect that still impresses today, the Doctor's own distorted face, thrice over, screams back at him in confusion with the voice of a child. It's one for the all-time clips reel.

Sadly, the story gently trundles downhill through its final episode. There's a countdown to a nuclear-reactor overload, but it lacks the sense of urgency one normally finds with countdowns to nuclear-reactor overloads – and we've seen a few in our time, you and I. Not everybody lives, but Xoanon is cured; or at least that's how it's sold to us. We'll come back to that.

The Face of Evil is, perhaps fittingly, a schizophrenic production, with a fidgety left hand seemingly determined to undo the good work done by the right. The jungle scenes, largely shot on film, are a triumph – moody and sinister – which is no small achievement given that the jungle in question is for the most part a delicate suspension of Hoover hose. These sequences are beautifully lit, but when you step into the huts of the Sevateem, and in front of video cameras, the floodlights sear your retinas. You can close your eyes and still see a glowing outline of Leslie Schofield.

Similarly, while the Sevateem themselves hold our interest, thanks to the sharp script and skilful casting, when we meet their rivals – the whey-faced, uptight Tesh – it's difficult to stay focused. Sure, the Tesh have an initial impact. They're playing-card Jacks come to life, like the Queen of Hearts' harassed footmen. The problem is, unlike the Sevateem, we never feel that the Tesh have a life outside of the demands of the plot – perhaps

'Dishy' Tomas struggles to get Leela to show any interest.

because so many are played by extras and stuntmen. And while the story generally keeps us moving along, it fills out its length with little distractions that loop back to where we were a few minutes earlier. The test of the Horda, when we see it, is straight from the medieval zone of *The Crystal Maze*. "This is a three-minute game, shot entirely on film, and your time starts the second I close the door." You can imagine a gormless estate agent from Woking wielding the crossbow while his colleagues screech from the sidelines. "Shoot the rope, Darren! Gettin' thinner as it gets faster, innit!" Later, Leela is hypnotised twice – which looks like carelessness. The second time, the Doctor cures her by sonic screwdrivering a random, unidentified prop. There's a sneaking suspicion they're making some of this up as they go along.

But what of Xoanon, and the people he serves? There's a suggestion that he's been breeding the Sevateem and the Tesh for specific attributes – one for brawn and one for brains, but it's not really explained why. Frankly, on the given evidence, he seems to have instead produced one colony of heterosexual men and one colony of homosexual men. The immediate result of bringing them together can only be confusion and disappointment on both sides, like taking a stag party clubbing in Brighton. There's going to be no end of embarrassment the next morning, and red cheeks all round. However, there is some hope for the future, because although it's often been commented that when Leela leaves with the Doctor the planet loses its only woman, there is – as Yoda once said – *another*. A second lady of the Sevateem can be glimpsed in a film sequence. Well, I say lady. Her hair is tied back in bunches, and she stomps past the camera like she's on her way to the 24-hour garage for a scratchcard and 10 Bensons. But she at least looks the pragmatic type, and might well be game for repopulating the planet. She might even go for a Tesh, if she can see past the velvet knickerbockers and pea-green espadrilles.

That's if she even gets the chance. For there remains reason to believe that Xoanon still isn't the full ticket even after the Doctor's second repair. When commenting on the computer's crackpot foray into eugenics, Leela says: "That's horrible!" The Doctor agrees. "It is," he says – before addressing Xoanon. "Isn't it horrible?" "But it's over now," smarms the machine, entirely dodging the question. Hmm... That's a rather suspicious bit of evasion, if you ask me. And was that the sound of a spring going 'ping'?

DVD Extras

Into the Wild, the production documentary, is as smart and comprehensive as can be. Special congratulations to the team for finding Anthony Frieze, who provided the child's voice for Xoanon. It's the sort of thing the DVD range is so very good at. And if you've ever craved a close look at the 'stone' head of Tom Baker made for this story, then here's your chance. The camera caresses the big face so lovingly you feel the director won't be completely satisfied until he's snogged it with tongues.

An instalment of *Tomorrow's Times* looks at press coverage of the Baker years, and rightly lingers over a defining piece of *Doctor Who*-related journalism: Jean Rook's hatchet-job interview with Robert Holmes for the *Daily Express* in 1977, titled: 'Who do you think you are, scaring my innocent child?' Rook was one of the great, pompous witches of old Fleet Street, and it's a treat that she ever bothered with *Doctor Who*. 'I wonder if this inflated ex-children's programme is over-stretching itself,' she wrote, 'and worshipping its own uninhibited cult?' Oh, Ms Rook... Over-stretching itself is what *Doctor Who* does best. And if you think it was uninhibited then, you should see it now. And while I have you, dear Jean... Let me take this moment to point out that any sentence written by Robert Holmes has more worth, and will live longer, than every single word you ever wrote added together.

The most exciting DVD extra of all is a TV advertisement for the Denys Fisher range of *Doctor Who* dollies, where a young boy with four teeth that clearly don't get along is the showrunner for a brief – but no less full-blooded and game-changing – adventure. Our tiny Time Lord and a flicky-haired Leela, who looks like she should be held by the feet and used to rinse out wine glasses, are under attack from "a fearful Cyberman, the Giant Robot, and one of the deadly Daleks." The Giant Robot, while not so giant as it claims, strikes a swishy, hip-swinging pose that clearly puts the wind up the Doctor. "Leela covers him!" gasps the voiceover. "And the Doctor escapes!" *What?* He leaves the poor girl to fend for herself and just skips off in the TARDIS on his own? It's like a miniature metaphor for Tom Baker's dreams.

As a lad, your reviewer begged, cajoled and pleaded for these toys, and they arrived gift-wrapped, one-by-one, over the course of various birthdays and Christmases. Except for poor Leela, that is. Buying a Sindy or Barbie – albeit one armed with a knife – was a step too far for my parents. Because, although they didn't know the proper words for it, they already suspected their youngest son was far less Sevateem than Tesh.

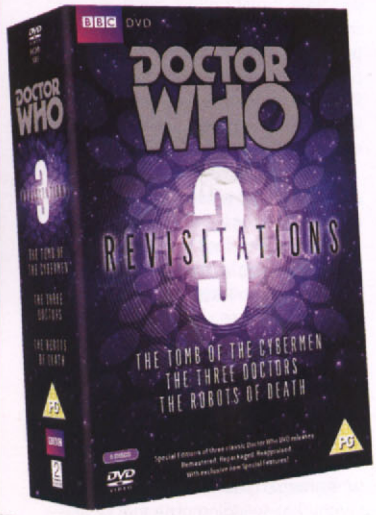
GARY GILLATT

A forestful of cobweb and Hoover hose.

The interestingly dressed Tesh.

Revisitations 3

Not a rat: it's a Cybermat...



DVD box set 2|entertain

CONTAINS *The Tomb of the Cybermen*, *The Three Doctors* and *The Robots of Death*
STARRING Patrick Troughton (the Second Doctor), Frazer Hines (Jamie), Deborah Watling (Victoria); Jon Pertwee (the Third Doctor), Patrick Troughton (the Second Doctor), William Hartnell (the First Doctor), Katy Manning (Jo Grant), Nicholas Courtney (the Brigadier), Tom Baker (the Fourth Doctor), Louise Jameson (Leela)
WRITTEN BY Kit Pedler & Gerry Davis; Bob Baker & Dave Martin; Chris Boucher
DIRECTED BY Morris Barry, Lennie Mayne, Michael Briant
FIRST BROADCAST 2-23 September 1967; 30 December 1972 – 20 January 1973; 29 January – 19 February 1977
RRP £35.75

As they say on board *Storm Mine 4*: You know the drill. Another three stories from the DVD fleet's early years have been dug out of the catalogue, buffed up and reissued in box set form along with a suite of brand new DVD extras. This time it's *The Tomb of the Cybermen* (first released on disc in 2002, and now newly VidFIREd), *The Three Doctors* (2003) and *The Robots of Death* (2000).

The Tomb of the Cybermen

That Matt Smith cites this four-parter from 1967 as a favourite might, just *might*, be enough to get the kids watching. If so, then this most paranoiac *Doctor Who* adventure will surely keep them entertained. A treatise in delayed gratification, we're promised Cybermen, but Gerry Davis and Kit Pedler's story cleverly keeps them behind a sequence of locked doors until well into Episode 2. By the time they are unleashed, we're aching. And they deliver with a blissfully good cliffhanger in which, oblivious to the humans faffing at his feet, the Cyber Controller steps forward and flaps open his Freudian letterbox of a mouth to hum: "You belong to us. You will be like us." Brrr!

Before we get to that point, we're presented with a shifty company of characters, all of whom seem to be circling one another, until each of their twisted agendas is unearthed – much like the silver giants below. Famously, even the Doctor's actions seem muddy and unwholesome, as he flips the levers to unleash the baddies, while simultaneously cautioning the archaeologists to let sleeping gods lie. Other stories will explore the Time Lord's reckless curiosity further, but it's never more unnerving than here, because he's never held to account.

DVD Extras

Complementing the release's original commentary track (which featured Deborah Watling and Frazer Hines) we have the astonishingly well-connected Toby Hadoke marshalling the guests. For Episode 1, he's joined by script editor Victor Pemberton and the affable Bernard Holley, who as Haydon is killed off at the end of this first instalment. As he points out, the real difference between TV drama then and now is THERE WAS A LOT MORE SHOUTING IN THE 1960s.

Over the remaining parts, Toby is joined by Watling and Hines who are putting in a new stint, plus Shirley Cooklin (Kaftan) and Reg Whitehead (Cyberman). Between them the chat is pleasant, but like most commentaries, it's almost all gravy. However, a little meat is offered by Whitehead, who recalls his time opposite William Hartnell in *The Tenth Planet*. "Not as easy as you might expect – I'll say no more." Oh, *go on*. Actually, that sounds like a plea for muckraking, which, admittedly, would be an odd direction for the official range to take. So what to do? Back to Debs and Frazer trading practised observations and puns. Hines even gives us a "tomb it may concern gag." By Episode 4, Hadoke is introducing himself as "Frazer Hines' wrangler."

By the way, Toby is extraordinary. Prettier than a computer (probably), he's versed in the CV of every *Doctor Who* player, able to confirm immediately if they're living or dead, plus offer up career highlights (Cyril Shaps went on to become the voice of Mr Kipling, Hans De Vries got down to the final five for James Bond) and their domestic situation. At one point our hero is near-apoplectic when Whitehead tells a story about running into one of his old Cyber pals who'd since become a bookie. For the life of him, Reg just can't remember the fellow's name. Toby barks some possibilities, but to no avail. Help! Help! Bio-data missing!

When our host later reveals that, in prepping for his duties, he went to the trouble of speaking with the best friend of the long since departed non-speaking Cyber artiste Richard Kerley, well, no-one's surprised. It was the least he could do.

The Lost Giants is this story's 'making-of' feature, and adheres to the range's style guide, with a nasty typeface and lightly glazed talking heads. It's a perfectly acceptable effort, as cast and crew recall the plimsoll-wearing, music-stand-carrying director Morris Barry and his no-nonsense style. Says Victor Pemberton: "I do remember him shouting at a cameraman a couple of times, which was great fun for me." Elsewhere Bernard Holley has put in a bit of research, and notes viewing figures rose by 400,000 between the first two episodes. More people saw him dead than alive – that's showbiz.

Rather better is *The Curse of the Cybermen's Tomb*. At first, when Sir Christopher Frayling, Emeritus Professor of Cultural History, Royal College of Art (and practically undetectable in custard) pops up, this reviewer cowered in fear at The Curse of the Spurious *Doctor Who* DVD Extra. But in fact, this lecture on how the Cyberman story was informed by the discovery of Tutankhamen's resting place is lovely. Frayling makes some smart connections. The Cybermats, he reasons, were inspired by scarab beetles and the frozen Mondasians nicked the idea from Walt Disney, who, it's rumoured, retired to a cryogenic chamber in 1966. Frayling knows his *Doctor Who*. He even met Kit Pedler on a couple of occasions. "[He was] a fascinating combination of hard scientist and someone interested in the paranormal." We hope for more from the professor soon.

Meanwhile, there's another of our DVD pals, Matthew Sweet. He's in an extended version of the *Cybermen* documentary, which first appeared on *The Cybermen Collection* in 2009. Sweet's squeezed into a tiny chair, in a TARDIS nook, to talk us through the history of the Doctor's second-best baddies. He's rather good at it too, his soft burr – from somewhere along the M62 – and parochial concerns lend a pleasing Alan Bennett feel to the feature. Of naughty Kellman in *Revenge of the Cybermen*, who is secretly working for the Vogans, Sweet says: "They have lovely, glossy fair hair, just like him." He also strings together an argument that the Cybermen are a metaphor for our desire to have perfect bodies, before adding the caveat: "I don't recall LA Fitness ever claiming they could help you survive in the airless vacuum of space, but you know what I mean." This kind of wit – delicate and convivial – is rare in the discussion of space monsters.

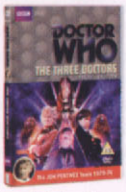
Aside from a 1960s Walls Sky Ray ice-lolly ad (a counterfeit Troughton covering his face as though doorstepped by *Watchdog*), the final extra is *The Magic of VidFIRE*. I was really looking forward to this, but at just under seven minutes, it skimps on detail, despite evocations of "a dedicated team of specialists." We can only hope in years to come another dedicated team of specialists will revisit this, and interlace further detail between the frames.

The Cybermen, defrosted. But which one's Reg Whitehead?

'Toby Hadoke is extraordinary. He knows the CV of every *Doctor Who* player, able to confirm if they're living or dead...'

The Second Doctor – back in the TARDIS!

The Three Doctors

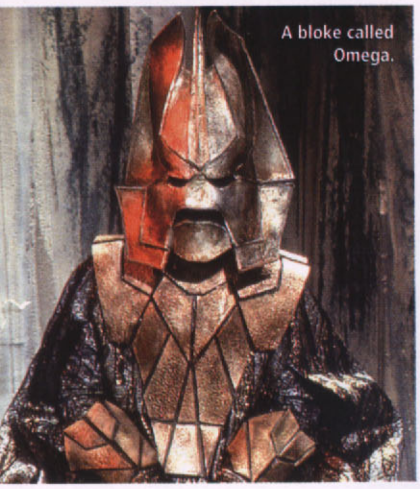


One day, quite soon, *Doctor Who* will be celebrating a significant birthday. Here's hoping that when it rolls around, the show marks it in similar style to this very jolly, very garish jamboree from 1972-3.

The Three Doctors is underscored by the implicit acknowledgement that its central conceit is the most wonderful thing ever. But the sheer mischievousness of uniting the show's trio of leads doesn't give away to complete self-indulgence. The temptation – and there surely was one – to bus in the Daleks and the Master and all the other poster boys is resisted, and instead we're presented with a four-parter that's very much its own boss. It celebrates the current incarnation of the show, beefing up the comedy for the Brig and Benton, before going on to profoundly affect the series' ongoing mythos, peeling away another layer of mystery from the Time Lords with the introduction of stellar engineer Omega.

DVD Extras

No new commentary track here. However, a request to 2|entertain: It would be nice if your sleeve notes indicated when the original sessions were recorded, just to give a bit of context – particularly as they were all prior to any inkling *Doctor Who* was to return to TV.



A bloke called Omega.

Toby Hadoke guards his DVD franchise well by narrating the main documentary, *Happy Birthday to Who*. It's a solid feature, but it doesn't quite rise to this very special occasion. Instead, it's as per, with more talking heads, anecdotes and a slightly clunky script. When Toby signs off: "*The Three Doctors* went down a treat with fans and the casual viewer alike," one wonders why such demarcation is required.

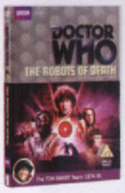
Delicacies within include a fascinating verbal sketch of director Lennie Mayne, courtesy of Stephen 'Omega' Thorne (who says the man "vibrated") and Katy Manning ("A naughty little boy"), plus Bob Baker's revelation that in the first draft Hartnell's famous line actually ran: "So you're my replacements, a hairdresser and a clown." Pound for pound, though, it's Terrance Dicks who delivers. How well did Jon Pertwee and Patrick Troughton get on? "Not at all," he chuckles. Then there's his tart remark that "when Barry and I took over [*Doctor Who*], we got stuck with various decisions made by our predecessors – all of them bad!"

Was Doctor Who Rubbish? is a 13-minute rebuttal of the kind of accusations traditionally directed at our favourite show. It features four fans who launch defences against the usual charges of wobbly sets, bad acting, dodgy special effects, and so on. Alas, their arguments mainly consist of vouchsafing all the standbys (the show looks better on film, and when it's not too harshly lit *etc*), when surely it's better to accept the validity of those criticisms, but point out the shortfalls are a more-than acceptable pay-off for the fact that back in the day *Doctor Who* got made within a weekly TV production regime inimical to its ambition. Besides, when as recently as 2007 Ricky Gervais was parodying David Tennant's stint as being blighted by crap special effects and cod scripts, you realise you're as well taking it on the chin. No-one's really listening.

Our last port of call is *Girls, Girls, Girls – 1970s*, with former companions Katy Manning, Caroline John and Louise Jameson discussing the sexual politics inherent in accompanying the time traveller through that decade. It's a chaotic affair, with metaphorical elbows flashing fast, as each tries to gouge their way into the conversation, either capping off the other's thought prematurely, or by openly declaring, "I really have to jump in" – and then jumping in. Revelations include Manning's conclusion that she'd rather land a hit TV show than a "lover of a lifetime" ("You don't have to wash its socks!") and that she grew up mimicking Pertwee on the radio. Jameson, meanwhile, reckons feminism quickly became a "dirty word," while John recalls she was made to watch *The Avengers* when trying out for the part of Liz Shaw.

Lousie Jameson and friend, turning "something unbelievable" into "something quite interesting".

The Robots of Death



It's fitting that one of the programme's most prosaically-named stories is also one of its most competent. In truth, the script for *Robots* isn't all that sparkling, but writer Chris Boucher efficiently taps into everything *Doctor Who* could do well in 1977. We have a limited and well-defined environment, properly delineated characters with understandable motives and – most importantly – baddies that can be reasonably realised on screen.

Upon this bedrock, director Michael E Briant, in unusually close collaboration (as revealed on this disc) with designer Kenneth Sharp, builds something marvellous. It's a beautiful-looking story, wonderfully-played and endowed with its own confident rhythm.

DVD Extras

"My name's Tom Baker, and I played the Doctor. Yes I did." He heads up the new commentary track, alongside Louise Jameson, Pamela Salem (Toos) and the aforementioned Briant. Initially, they have a high old time, with Briant taking pot shots at the script (that'll be news to Chris Boucher who, on the original commentary, can't speak highly enough of it). "[It's] good actors making slightly unbelievable stuff and slightly unsayable stuff sound normal and natural," reckons the director, who then goes on to claim it was only the efforts of he and Sharp that managed to "turn it into something quite interesting."

By the time we get to Parts Two and Three, the tone has shifted. Briant has a weird habit of talking about Baker as though he weren't present, and sighs, "Working with Tom was frequently quite difficult." That sound? Both teeth and axes grinding. Thankfully Jameson won't be drawn, and states she must have had a "humour-ectomy" back in the 1970s when she failed to grasp her leading man's sense of irony. Tom Baker remains undented, and gets on with the business of being Tom Baker. "Jon Pertwee was... a glittering Sherlock Holmes," he says, offering a new conglomeration of two of his previously flogged one-liners.

As the story ends, there's one more revelation from the booth, because rewatching *Robots* has really affected Briant. "I'm beginning to be of the opinion that we shouldn't portray violence in that way," he says.

The Sandmine Murders is the classiest feature across the whole set. It begins with those infamous, red robot eyes, before fading up to reveal a full on Voc. Much of the conversation, again, centres on poor old Tom. Producer Philip Hinchcliffe sniffily opines, "One out of 10 of Tom's ideas were really good," while Brian Croucher (Borg) is much more practical. "Some of us [actors] don't like each other," he reasons, but says he found Tom, "laidback." The man himself still isn't bruised. "Leading actors have to mollycoddled!" he reasons. "You have to play to their vanity a bit." And quite right too. Enough, everyone, of putting Tom on trial.

Other nuggets include Briant recalling a pivotal conversation with Sharp ("Ken turned to me and said, 'Archimedes' screw!'"), costume designer Elizabeth Waller admitting the robot heads were based on the Wella shampoo logo, and Croucher talking us through the delineation between dangerous and safe actors – the former took lunch in the BBC canteen, the latter went to the pub.

Our final feature stars Toby Hadoke, who by this point is as familiar to your reviewer as those he holds dearest. (A confusing business for all concerned – Toby, expect my therapist's bill in your **DWM** pigeonhole). *Robophobia* opens with a spoof posho 1930s ad, the type of which people have been parodying since *Harry Enfield and Chums*. And it's long since past the time when they should have stopped. The item looks at the representation of robots in *Doctor Who*, but is a rambling, not especially nourishing or funny short. Plus it strong-arms Toby into dragging-up, seemingly now a mandatory element in any 'funny' extra on a *Doctor Who* disc. (Again, Mr Hadoke, let me direct you to your pigeonhole.)

Implicit – but never bluntly stated – in all **DWM** reviews is the question, 'Should you buy this?' Well, yes, of course you should. However, unlike previous revisits – which boasted wonderful features like *The Seven Year Itch* in the first instance, and *Come in Number Five* in the second – there's no real hero nestling within the DVD sub-menus. Granted, the additional material is always welcome, but, getting back to basics, it's actually the beautifully restored triple-bill of some real *Doctor Who* favourites that ultimately seals this deal.

GRAHAM KIBBLE-WHITE

The Doctor, the Widow and the Wardrobe

DVD/Blu-ray 2|entertain

STARRING Matt Smith (the Eleventh Doctor), Claire Skinner (Madge Arwell)
WRITTEN BY Steven Moffat
DIRECTED BY Farren Blackburn
FIRST BROADCAST 25 December 2011
RRP £13.27 (DVD)/£16.33 (Blu-ray)

BBC DVD
DOCTOR WHO
INCLUDES OVER 2 HOURS OF EXTRAS:
THE DOCTOR, THE WIDOW AND THE WARDROBE
2011 CHRISTMAS SPECIAL
12

Once upon a time, there was a TV series that used literary classics to influence its Christmas Specials. While *The Doctor, the Widow and the Wardrobe* doesn't ape its source quite so blatantly as *A Christmas Carol*, it contains a number of elements that conjure a cosy nostalgic feel for anyone whose childhood acquainted them with CS Lewis (who died the day before *Doctor Who* started don'tcha know?).

This is *Doctor Who* as fairytale, our mysterious Time Lord imagined as a benevolent Cat in the Hat (or Fez). He descends upon a family, causes a mess, but eventually leaves everything tidy. Dressing gowns and slippers, Narnia-esque snowscapes, noble monsters hewn from wood like an antique chess set, and taps that flow pure lemonade: all this stuff is wonderful, child-friendly, heart-warming fantasy. With Claire Skinner on winning form as a batty but capable mother desperate to keep Christmas special despite the loss of her husband, she gives us a rounded, admirable character who pulls up her sleeves and just about facilitates the more credulity-stretching elements of the plot (like her piloting of the walker).

This adventure is hugely successful in its aim to bewitch, to amuse, and ultimately, to send the kids to bed believing in delightful wizards and magical worlds. It's not hard sci-fi with marauding aliens, but it is quirky and heart-warming, even if it doesn't find enough room to squeeze in more of the pitch-perfect Bill Bailey, Arabella Weir and Paul Bazely (as Wenger and Willis, sorry, Ven-Garr and Billis for those on the lookout for possible in-jokes). Those who prefer *Doctor Who* with a harsher, darker underbelly than the storybook charm of this could fairly point out that for some of the children watching, Daddy would not come home for Christmas, no matter how hard they might wish for it to be so. The time-travel concept at its heart is cleverly threaded through *Doctor Who's* narratives these days, but it resurrects the dead with a predictable frequency that undermines the drama of any fatality.

On the other hand, *Doctor Who* is at its least grown-up when trying to be macho, and this pleasing tale's message of hope, celebration of motherhood and race against time are strong emotional and dramatic sustenance at any time of the year. It's all down to whether you think they should all live happily ever after or not.

DVD Extras

Any self-abasing Englishman like myself, who has flaunted *Doctor Who's* popularity in America as one reason for its brilliance ("America has Hollywood and *The A-Team* and the Fonz and all those cool things that people like: so if America likes *Doctor Who* that makes *Doctor Who* cool") will enjoy the extras on this DVD. These are three 'talking heads' (few of whom will be familiar to anyone born in the UK prior to the twenty-first century) shows packaged for the American audience to explain and contextualise the Moffat era for those cool kids across the pond.

The content of these should come as no surprise to anyone who takes the trouble to read the titles, although while *The Best of the Doctor* touches upon there being ten predecessors to Matt Smith, *The Good Companions* covers Amy, Rory and River. Oh, and err... Canton Everett Delaware III. Those wanting to know what alarming musician Amanda Palmer thinks about Dodo may therefore be disappointed, but we do get her entertainingly enunciating the effectiveness of *Doctor Who's* clash of the mundane with the otherworldly. Seeing this bizarrely dressed but undoubtedly hip songstress lauding the show, I caught myself accepting without question that *Doctor Who* was, somehow cool. Yes, *I know!*

She is one of many contributors, of whom only one has had any involvement with the show – and that's God-amongst-character-actors Mark Sheppard (Canton himself). He proves to be remarkably well informed: or at the very least, he's very good at making it sound like he is. In fact, what is refreshing about this is that the talking heads – *de rigeur* for this kind of thing – are generally enthusiastic and knowledgeable. It's easy to be irked by the endless UK clip shows where some C-List comedians (and I talk as a Y-List comedian myself) mock a programme they've obviously never seen before. Having Hollywood eye-candy like Danielle Harris (the first guest actress from *Diagnosis Murder* to be asked her opinion on the Weeping Angels, I'm sure) and Alison Haislip (presenter of *G4 Presents* if my internet is correct) pop up to wax lyrically about our show provides welcome and amusing incongruity for those of us used to seeing it discussed by the more anorak-clad end of the gene pool (which is where I swim, before you all write in).

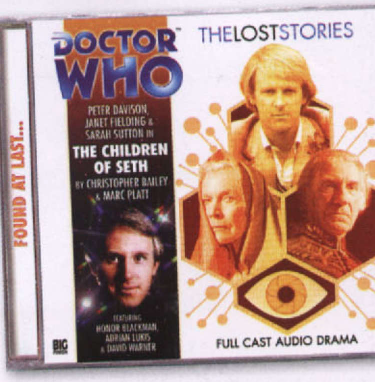
Of the more unusual-looking suspects, *Wired* magazine editor Adam Rogers provides some fascinating postulations about time travel, paradoxes and the authenticity of Van Gogh's pictures: entertaining geekery, digestible to the casual viewer and fun for the fans. Humour of a different kind comes from 'Former NFL Defensive End/Radio Personality' Hugh Douglas describing Prisoner Zero in delightfully prosaic terms: "Look at the teeth, like a big old eel that was outta water. He went to jail for eating people."

The episode about *The Monsters* features brief interregnums called *Ask a Whovian*. One of our talking heads poses a teaser like "Which Monster scares you the most?" and we cut to a convention where several of our fancy-dressed Stateside cousins answer. The sincerity on display might not be very British, but it's refreshing in its lack of the sarky asides that characterises the UK approach to this sort of thing.

Those after something similar to the behind-the-scenes insights of the much more informative *Doctor Who Confidential* will be disappointed. That said, while these pieces are stark evidence that the electronic press kit approach of American TV coverage is getting closer to the sort of thing even we produce now (everyone is on message, and many observations and anecdotes smack of stage management), there is an enthusiasm on display that is undeniable.

We learn precious little, but these are sturdy, detailed and enjoyable. Or 'well sick', as the cool kids say.

TOBY HADOKE


DOCTOR WHO
THELOSTSTORIES
FOUND AT LAST...
PETER DAVISON, JANET FIELDING & SARAH SUTTON IN
THE CHILDREN OF SETH
BY CHRISTOPHER BAILEY & MARC PLATT
FEATURING HONOR BLACKMAN, ADRIAN LUKIS & DAVID WARNER
BIG FINISH
FULL CAST AUDIO DRAMA

The Children of Seth

AUDIO DRAMA Big Finish

WRITTEN BY Christopher Bailey and Marc Platt
STARRING Peter Davison (the Fifth Doctor), Janet Fielding (Tegan), Sarah Sutton (Nyssa)
ALSO STARRING Honor Blackman (Anahita), Adrian Lukis (Byzan), David Warner (Siris), Vernon Dobtcheff (Shamur)
RRP £14.99 (CD), £12.99 (download)

The Archipelago of Sirius is not a happy place. The ageing Autarch is being manipulated like a puppet by his ambitious courtier Lord Byzan. The Autarch's disfigured wife Anahita has been exiled from the court, and plots as the Queen of Poisons with her handmaidens. Androids are banned, and the entire population lives in fear of a mysterious being called Seth. But who is Seth? Why is Byzan so keen to exclude Anahita from the presence of the Autarch? And what is the meaning of the mysterious one-word message that draws the Fifth Doctor, Nyssa and Tegan to the Archipelago?

Plotting this story back in the 1980s, Christopher Bailey was inspired by the workings of the Byzantine Court, and the story certainly reflects the kind of complicated, bureaucratic culture that the word Byzantine conjures up; and because Bailey's original story has been adapted for audio by Marc Platt – himself a lover of plots within plots – we've ended up with one of the most brow-furrowingly complex plays Big Finish has done. Be warned, this is not one to listen to while ironing – not unless you want to burn a hole in your shirt. It demands the audience to commit to listening properly. But, if you can dedicate a couple of hours to this audio, there is a lot here to admire.

The characters are beautifully brought to life by the cast, with Honor Blackman – always my favourite actor in *The Avengers* – giving a zesty, classy performance as Anahita and David Warner sympathetic as a senescent ruler played for a fool by his courtiers. Alongside them, Janet Fielding gives her best Big Finish performance to date, bouncing brilliantly off Honor Blackman.

As the last in this miniseries of Fifth Doctor Lost Stories, *The Children of Seth* continues the strong trend set by *Hexagora* and *The Elite*. Marc Platt has captured the quirks of the era well, and the ambiguous ending leaves the audience with a sense that, like the TARDIS crew, we've just dipped into a pivotal moment of a continuing story.

MATT MICHAEL

Destination: Nerva

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
Tom Baker and Louise Jameson in
DESTINATION: NERVA
by Nicholas Briggs
featuring Raquel Cassidy Tim Bentinck
FULL CAST AUDIO DRAMA

AUDIO DRAMA Big Finish

WRITTEN BY Nicholas Briggs
STARRING Tom Baker (the Fourth Doctor), Louise Jameson (Leela)
ALSO STARRING Raquel Cassidy (Dr Alison Foster), Tim Bentinck (Giles Moreau)
RRP £14.99 (CD), £12.99 (download)

Destination: Nerva kicks off a series of six plays reuniting the Fourth Doctor and Leela, picking up directly where 1977's *The Talons of Weng-Chiang* left off and plunging the TARDIS straight into the kind of adventure 70s script editor Robert Holmes would be rubbing his hands at. An alien distress signal from 1895 Earth brings the Doctor and Leela to a country house in the aftermath of a massacre. And soon the plot thickens, because something is linking Victorian Britain to Space Station Nerva in the far future. Something hungry...

Destination: Nerva goes all-out to recreate the tone of the TV series' 14th season: alien possession, complete with creeping, ghastly stains spreading over spacesuits, and pitting humankind against a kind of merciless alien collective; and in setting the story aboard Space Station Nerva, writer Nicholas Briggs has taken the Fourth Doctor back to his metaphorical cradle, directly linking this to *The Ark in Space*, while putting Leela against the kind of hi-tech backdrop that makes her stand out. As the story progresses, we even get the same kind of spirited defence of human indomitability that this Doctor has mounted before. As a re-statement of the Fourth Doctor's basics it works well to bring the audience up to speed with this incarnation's greatest strengths; however, if this acts as a springboard to more outlandish journeys, that would be no bad thing.

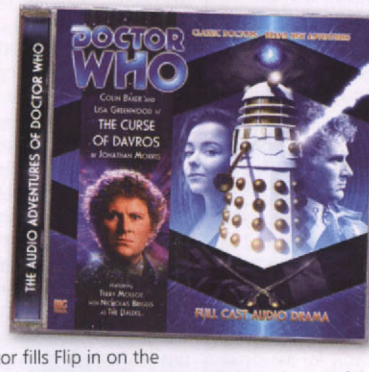
That's particularly true because the lead actors don't seem to need reminding of their strengths. In the decades since he left the show, Tom Baker has gained a reputation as a grand eccentric, bringing an increasingly whimsical sense of humour to the rare occasions he's revisited his greatest role – see, for example, his links on the 1992 video release of *Shada*. But that was when he had no-one to play off but the cameraman. The Fourth Doctor always behaved as though the present moment was a distraction from the Time Lord's view of eternity – and often seemed a bit grumpy when his companions pulled him back to the immediate problem. That's very much on display here: a Doctor who is commanding and a bit cross, but with that vast smile never very far away.

Against Tom returning in glory, Louise Jameson could have got a raw deal. The fact is, she's brilliant as well – playing Leela, quite rightly, as less careworn and experienced than the version from the *Companion Chronicles* and *Gallifrey* audio series. The two of them have nailed the 1977 TARDIS team on their first go. It's spine-tingling to listen to them.

That's both the strength and weakness of this play. A strength, because one of the all-time classic TARDIS teams is back on top form, and a weakness because the story seems at times too keen to tick the familiar boxes. With lead actors this confident, I'm hopeful that the next plays in this series give them something meatier to work with. **MATT MICHAEL**

'Tom Baker and Louise Jameson have nailed the 1977 TARDIS team on their first go...'

The Curse of Davros


DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
Colin Baker and Lisa Greenwood in
THE CURSE OF DAVROS
by Jonathan Morris
featuring Terry Molloy with Nicholas Briggs as The Daleks
FULL CAST AUDIO DRAMA

AUDIO DRAMA Big Finish

WRITTEN BY Jonathan Morris
STARRING Colin Baker (The Doctor), Lisa Greenwood (Flip)
ALSO STARRING Terry Molloy (Davros), Ashley Kumar (Jared), Jonathan Owen (Napoleon Bonaparte), Rhys Jennings (Captain Pascal), Granville Saxton (Duke of Wellington), Robert Portal (Marshal Ney), Nicholas Briggs (The Daleks)
RRP £14.99 (CD), £12.99 (download)

In many ways Davros is the perfect villain for the Sixth Doctor, just as the suave Master was for the Third Doctor, or the rather more desperate and frustrated version was for the Fifth: a kind of mirror, able to match him rant for rant. No wonder, then, that Big Finish has chosen to pit Molloy and Baker against each other for a fourth encounter, albeit this time with a rather delicious twist.

The story begins like an episode written by Russell T Davies, as a flying saucer crashes over the heads of two London teenagers. And while they fiddle with their camera phones, from the crashed ship emerges the Sixth Doctor. It turns out, fortuitously, that the two teenagers are previous associates of the Doctor, Flip and Jared (from *The Crimes of Thomas Brewster*). But while Flip helps the Doctor get himself half decent, Jared's mind has been swapped with a Dalek's and he's now on the hunt for the escaped Time Lord. And if that weren't enough, the Doctor fills Flip in on the Daleks' bigger plan – they've gone back in time to 1815 to Waterloo, to make sure ABBA won't be singing about Napoleon's surrender. My, my.

The Waterloo plot seems a bit small fry for the Daleks, but really it's just a way to add a bit of colour to a story that's all about Davros, and the Doctor's relationship with him and the Daleks. Writer Jonathan Morris begins the story as high comedy – with the Daleks invading a supermarket and the Dalek-Jared more absurd than frightening. But by the third episode, the tragic overtones of the story have started to come forward, with Morris trying to imagine what it would be like to be Davros – a brilliant man locked into a withering, mutated body, constantly in pain and denied all life's pleasures. And in so doing, he gives us an insight into the real horror of the Daleks – a whole race built in the image of this trapped old man. No wonder the Doctor wants to give them a fresh start.

Colin Baker and Terry Molloy both give standout performances, both identifying a different way to play their role, but which feels entirely consistent with what we know of the Doctor and Davros. Their scenes together really do sparkle. And as Flip, Lisa Greenwood brings a different quality from this Doctor's previous companions: an infectious, youthful energy and recklessness that might have him running to keep up for a change, although her flippancy could be toned down a bit. It will be interesting to see how the relationship develops.

A large part of the strength of the play comes from the energy and sense of fun Morris injects, which serves to both take the edges off some of the darker moments – which are very dark indeed – and throw them into even greater contrast, in a way that was so often missing from the Sixth Doctor's TV stories. The end result is pretty great: funny, serious; gruesome and silly; epic and personal: a mass of contradictions like the Doctor and Davros themselves. **MATT MICHAEL**

DOCTOR WHO
THE AUDIO ADVENTURES OF DOCTOR WHO
Jean Marsh and Peter Purves star in
THE ANACHRONAUTS
by Simon Guerrier
SPECIAL TWO-DISC ADVENTURE
THE COMPANION CHRONICLES

The Anachronauts

AUDIO READING Big Finish

WRITTEN BY Simon Guerrier
PERFORMED BY Peter Purves and Jean Marsh
FEATURING The First Doctor, Steven Taylor and Sara Kingdom
RRP £12.99 (CD), £9.99 (download)

Fleeing through time and space from the Daleks, the TARDIS collides with an experimental timeship, throwing the crews of both vessels onto an alien beach. The crew of the other ship are the first humans to travel in time, and they are engaged in a war across history, so naturally they are mistrustful of the First Doctor, Steven and Sara. But as the Doctor begins to win the confidence of the human ship's commander Natalie Lang, a creature from Time Lord myth has apparently escaped in the time crash, and is stalking the island, threatening to ignite a deadly conflict between the two crews.

Performed by Peter Purves and Jean Marsh, *The Anachronauts* is a rare two-disc instalment of *The Companion Chronicles*. The extra running time has allowed Simon Guerrier to write something more complex than usual, which gets to the heart of the relationship between Steven and Sara and starts to fill in some of the implications of their individual *Companion Chronicle* plays.

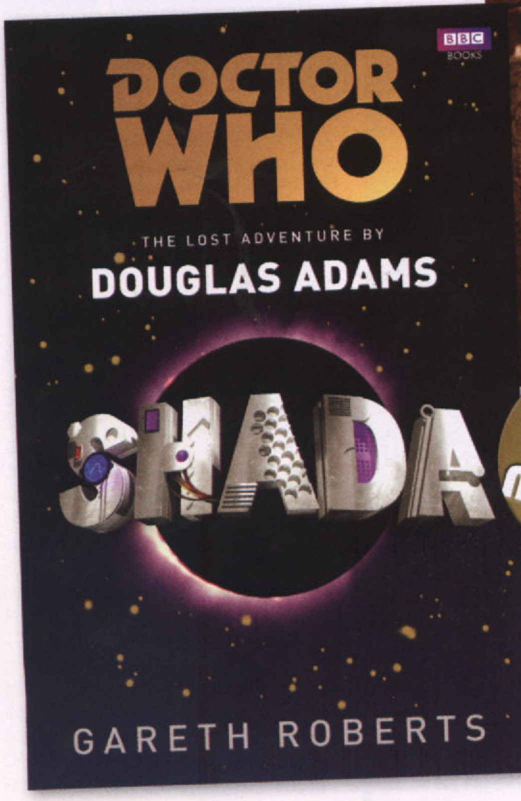
The disc one cliffhanger, and the complete change of scenery in disc two are disconcerting, but Guerrier drops enough clues for the audience to start to piece together some of the solution, whilst cleverly keeping enough back for the climax to come as a neat 'of course' moment

As it's set in the middle of a pretty grim adventure, the tone, appropriately, is deadly serious, though there's some fun to be had from Purves' charming Hartnell impersonation. Both Purves and Marsh are on top form, and it's impossible not to be won over by their sensitive and vivid performances – which make a peculiarly distressing scene midway through the second disc almost unbearably horrible.

Though not quite Guerrier's strongest play – there's occasionally a sense that some scenes have expanded to fit the space available which tends to work against the pace and energy of the piece – *The Anachronauts* is an essential addition to his Steven and Sara *Companion Chronicles*. **MATT MICHAEL**

Shada

The Doctor entertains his friends with the exciting new novelisation of *Shada*.



PICK OF THE MONTH!

BOOK

WRITTEN BY Gareth Roberts, based on the television scripts by Douglas Adams
FEATURING The Fourth Doctor, Romana and K9
RRP £19.99

We all know the legend: in November 1979, the vessel piloted by Pennant Roberts exploded while trying to lift off from BBC Television Centre. The production disintegrated. *Shada* was fractured and flung into the vortex. Ever since then, splinters of its being have been scattered in time: each of them independent, none of them complete. First came an amateur video assemblage of the extant material, put together by some high-ranking fans in 1983. Then there was *Dirk Gently's Holistic Detective Agency*, a 1987 novel in which *Shada*'s author filleted out some of the best bits and found a new home for them. Then there was the 1992 video release, in which Tom Baker narrated the missing scenes while composer Keff McCulloch tried, not particularly hard, to imitate Dudley Simpson. Next came 2003's BBCi reboot which teamed up Paul McGann's Doctor with Lalla Ward's Romana and a new all-star cast, released on CD and streamed online with flash animation. And still they come: *Shada* will soon be appearing on the DVD release schedule. It's one of life's little ironies that, by virtue of being *Doctor Who*'s legendary unmade story, *Shada* has ended up being made more times than any other.

And now, almost exactly 32 years after Part Six of the original *Shada* would have faded from our screens in February 1980, another splinter has materialised. There's no denying the buzz surrounding this latest offering, and it's understandable, because there's a sense in which this is the best chance we will ever have of getting our hands on a 'complete' version of the 'original' *Shada*. This one doesn't rely on animations, or recasting, or narrative links to bridge those never-finished scenes. And, for reasons immediately obvious to anyone familiar with the story, it comes in a form that seems uniquely appropriate to *Shada*: it's a book.

It scarcely needs saying that such a project demands a writer possessed of an instinct and empathy for the style, subject matter and sense of humour which characterise the work of *Shada*'s revered author, and I'm delighted to report that BBC Books has chosen wisely. The sad, simple fact is that Douglas Adams left us without writing a book of *Shada*. If we are to have one at all, then we're tremendously fortunate to have it written for us by Gareth Roberts.

Such a momentous assignment might have paralysed a less capable or confident writer. After all these years of myth-building, a novelisation of *Shada* could very easily have ended up cloyingly self-conscious, a vapid act of obeisance and nothing more. Worse, it might have taken a misguided aim at the illusory hallowed ground of 'high artistic worth', a phrase once scathingly deployed by Douglas Adams himself to describe precisely how he didn't approach the job of being a writer. Gareth Roberts doesn't make either of those mistakes. He is his own man, and he has his own clear voice as a writer, but he also has a profound respect for the themes, motifs, rhythms and cadences of his much-missed collaborator, and the result is a successful duet. I have no doubt that this was a devilishly difficult book to write, but part of Gareth's achievement is that he makes it look easy: *Shada* is a big book, but it's written in brisk, engaging, fast prose. It's bursting with detail and care and surprise and drama and fun, but it's never turgid, never prolix. This book is a momentous event, and Gareth Roberts knows it. But he takes care to ensure that it wears its momentousness lightly. I mean it as a great compliment when I say that *Shada* sits happily alongside the best of the old Target novelisations.

After a delightful little preface obligingly translated for us from the original Old High Gallifreyan, *Shada* hits the ground running with a superbly judged opening chapter which takes us gently by the hand before closing its grip and yanking us bodily into the action. I don't know whether Gareth Roberts is a reader of Anthony Horowitz (although I do recall hearing them interviewed together on the radio a few years ago), but it's intended as further high praise when I say that the first chapter of *Shada* calls to mind the opening pages of many an Alex Rider novel: Roberts takes the original Think Tank scene-setter and places the action right inside the head of Skagra, introducing us with palpable relish to the ice-cold mind of a psychopath going about his business. I'm a card-carrying Douglas Adams worshipper, but I have no hesitation in saying that Gareth Roberts has transformed the opening scene of *Shada* into something ten times more gripping and ghoulish than the straightforward, unmediated, lights-camera-action version we'd have seen on television. It's a tremendous opening gambit.

As the action moves to Cambridge, and thence into outer space and inner time, it becomes increasingly clear that Gareth Roberts is bracingly unafraid to take liberties with his source material, expanding backstories, rearranging beats and filling in gaps. Tiresome purists who don't want to see a stroke of Douglas Adams' pen altered are going to have an absolutely wonderful time complaining about this book, but they'll be missing the point. Adams never treated his work as fixed and unalterable. From radio to book to theatre to television he revised, rewrote and rebooted his *Hitchhiker* masterpiece constantly, recalibrating it to suit the requirements of each new medium. Had he chosen to novelise *Shada* himself, you can bet your bottom teabag that he wouldn't have stuck to the script.

And in any case, *which* script? Much of the familiar 1979 *Shada* footage veers wildly away from the original dialogue that Douglas Adams wrote: his friend and colleague Tom Baker, then at the height of his late-imperial phase, positively urged his fellow actors to play fast and loose with *Doctor Who*'s scripts in rehearsal, and plenty of gags long since attributed to Douglas ("Oh, just the odd two or seven") were actually the work of the cast. Happily, wisely and with impeccable discernment, Gareth Roberts has chosen to pick and mix the best bits from the rehearsal scripts, the camera scripts and the studio floor, dropping some of the less hilarious embroideries (you'll search in vain for Tom and Lalla's "BBC" rib-tickler here). He has also been commendably fearless about adding his own gags where appropriate, and they're good ones too: you don't need me to tell you that Gareth is a very funny man. He had me hooting with

> **'Gareth Roberts has chosen to pick and mix the best bits from the rehearsal scripts, the camera scripts and the studio floor…'**

laughter at the series of 'primitive colloquialisms' with which passers-by greet Skagra's initial appearance on the streets of Cambridge in his silver cape and hat; and anyone familiar with the idiosyncrasies of Tom Baker's 1992 narration will doubtless cheer, as I did, at Romana's very particular reaction to a certain turn of events in chapter 38. This is a writer who isn't blind to the occasional absurdities of the existing *Shada* legacy, and is nimble enough to have some fun with them.

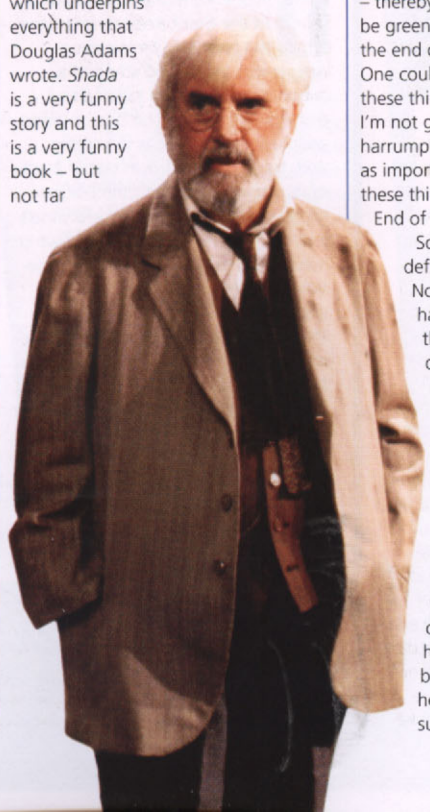
Famously, the sternest critic that *Shada* ever had was Douglas Adams himself; even by his standards he wrote the scripts in a hurry, and he didn't think all that much of the results. Gareth Roberts has gently, politely and unobtrusively gathered up some of the strings left dangling by the original story, deftly explaining why Skagra's sphere is so foolish as to draw attention to itself by attacking a harmless angler, and cleverly bridging Adams' least convincing narrative leap by adding a passage of dialogue which succeeds in making perfect sense of the throbbing coincidence whereby, early on and quite unprompted, Romana suddenly brings up the subject of Salyavin. Throughout, juxtapositions and revelations are thoughtfully juggled and re-stressed to enhance the drama. On more than one occasion, Gareth Roberts – whisper it – manages to improve on Douglas Adams.

Any attempt to finish *Shada* will inevitably be a game of two halves: on the one hand it has to contend with our familiarity with the scenes that were shot, and on the other it has to conjure up settings and sequences that weren't. Gareth's book delivers on both fronts, fondly tugging at our memories of the Cambridge filming and the Professor's study, while dextrously taking us to places we haven't seen, like Skagra's starry command centre and the echoing vaults of Shada itself. Along the way there's a feast of referential fun for the *Doctor Who* connoisseur, with nicely placed winks to everything from David Tennant's Doctor to David Whitaker's first ever novelisation, but Gareth takes great care not to exclude the newcomer: you don't need to recognise any of his arcane echoes to find this book accessible and satisfying. Anyone coming to *Shada* for the first time is welcomed in and made to feel at home.

Few would disagree that the most vivid and successful creation in the original *Shada* script is the character of Professor Chronotis (and on the evidence of *Dirk Gently*, Adams thought so too). Gareth handles the Professor beautifully, but he also takes advantage of his 400 pages to put some flesh on the bones of the less rounded characters: everyone benefits, from Wilkin the college porter and the Think Tank scientist Dr Akrotiri to the exasperated police constable who turns up in the final reel. Chris Parsons and Clare Keightley become the players in an adorable will-they won't-they romance which sweetly echoes Roberts' TV episode *The Lodger* (she's about to pack up and move overseas – will she stay or will she go?). Even the passing motorist who unwisely offers a lift to Skagra becomes the star of his own little tragicomedy, as Roberts takes a wry look at the notion of a single man picking up a flamboyantly dressed stranger, and permits himself to arrive at the obvious conclusion. Most rewardingly and enjoyably of all, Skagra himself is furnished with a properly imagined and surprisingly touching background, and in the process he's transformed from a rather nondescript villain into a writhing mass of obsessions, complexes and insecurities, a monomaniacal egotist who strides through the universe mentally awarding marks out of ten (generally very low ones) to the people, planets and experiences he comes across.

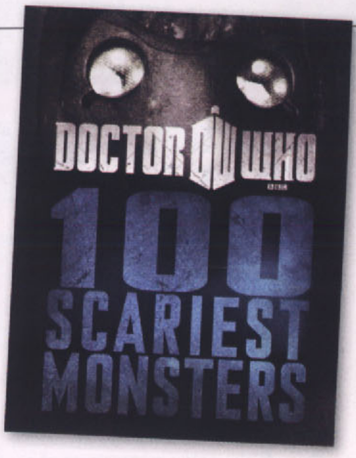
It *has* been a long wait for the *Shada* novelisation, hasn't it?

But importantly, Gareth Roberts isn't just mucking about. With the utmost sensitivity, he has also locked on to the nagging sense of existential despair which underpins everything that Douglas Adams wrote. *Shada* is a very funny story and this is a very funny book – but not far beneath the gags, there's a chilly undertow of isolation and anxiety in all of these characters. This isn't just a story about cuddly professors, cups of tea and bicycle chases; it's also about melancholy, yearning and loneliness. With an admirably delicate touch, Gareth Roberts has caught that cold light and reflected it beautifully.



You'll have gathered by now that I think this book is terrific, so it feels a bit mean and churlish to go and spoil things with a grumble – but if I have one trifling complaint, it's simply that I wish the proofs had been given a more thorough check. Once in a while, a duplicated word or a punctuation gaffe jumps out and distracts from the pleasure of total immersion. At one point Romana's eyes become 'Romana eyes', and at another the Doctor 'exerted a the tiniest pressure', while the Professor's description of a 'little book, about five by seven' has absentmindedly mislaid the word 'red' – thereby fatally torpedoing the 'could be green' punchline which arrives at the end of the scene. There are others. One could shrug and accept that these things happen, but I'm afraid I'm not going to do that. I'm going to harrumph and say that, on an occasion as important and joyful as this one, these things really *shouldn't* happen. End of trifling complaint.

So, after 32 years, is this the definitive version of *Shada*? No, not really, because the hand dealt by history means that there can't ever be a definitive version of *Shada*. But that's not what this book is trying to be. It's trying to be entertaining, exciting, dramatic, funny, colourful, happy, sad, surprising, page-turning, fulfilling, satisfying, and faithful to the spirit of that wonderfully gifted author who left us far too young. It achieves every one of those aims. Gareth Roberts has set out to write us the best novelisation of *Shada* that he possibly could. And he has succeeded. **NICHOLAS PEGG**



100 Scariest Monsters

BOOK BBC Children's Books
WRITTEN BY Justin Richards
RRP £9.99

Every generation surely needs its own *Doctor Who* monster book to marvel at. Fans old enough to remember buying Target's *Monster Book* in the mid-1970s will know just how truly exciting that publication was. It offered many eager young fans their first glimpse of such classic images as the Cybermen marching down the steps in front of St Paul's, and of monsters as weird and wonderful as the Zarbi and the Mechonoids.

100 Scariest Monsters successfully evokes the feel of that wonderful volume, and includes the gimmick of rating the monsters with a 'fear factor', presented like a bar chart that hits 10 for monsters that are considered the scariest. But this doesn't just restrict itself to the slick and sexy monsters of the post-2005 series, taking the pleasing approach of featuring monsters from all the Doctors' eras.

What today's young viewers think when they turn the page from the fiery CGI glory of the Beast from *The Satan Pit* to a black-and-white picture of William Hartnell menaced by the War Machines is difficult to guess. One hopes it's similar to the thoughts of the generation before – a mixture of curiosity and pride in the series' long heritage.

The book seems a little bit in the dark over the final half of last year's series. The Cybermats don't get any credit for their barnstorming return in the recent *Closing Time* and it certainly doesn't help with the age old problem of what we should call the Silurians... as Homo reptilia, Silurians (and Sea Devils) all get credits of their own, but with pictures of Homo reptilia also appearing in the Silurian one. Very confusing...

Overall, I'd be surprised if this uncomplicated book doesn't inspire young audiences to investigate *Doctor Who* monsters beyond the current crop. The 1970s selection is particularly well chosen. You never know – one day they might even question their attributed 'fear factor'. The Dream Lord 8 and the Zygons 7?! That can't be right, can it? **VANESSA BISHOP**

Patrick Troughton The Biography

BIOGRAPHY Hirst Books
WRITTEN BY Michael Troughton
AVAILABLE FROM *www.hirstbooks.com*
RRP £19.99

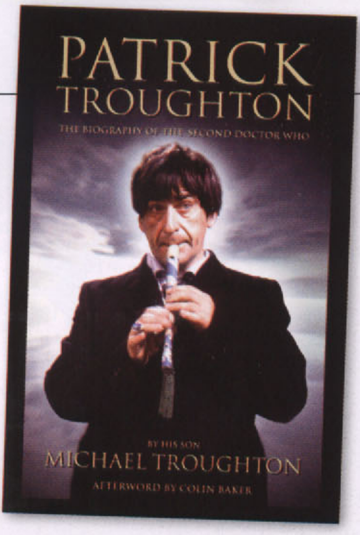
One of the things almost everyone knows about Patrick Troughton is how much of a private man he was, and how much he used to shun publicity. When he was cast as the Second Doctor in 1966, one of the first things he did was to think up ways of how he could disguise himself. Michael Troughton, the actor's second son and author of this biography, remembers the incident. Troughton had been making sketches of possible 'looks' for his Doctor. He showed them to his eldest son David, who asked why so many of his ideas involved such elaborate costumes and make-up. His reply – "I don't want anyone to know who is playing Who!"

The first few chapters cover Troughton's early life, seeing him develop a passion for acting at school, and detailing his time in the navy during the Second World War. But it's Michael Troughton's direct experiences with his father that provide the meat of the book, not least the actor's intense privacy.

Troughton's obsession with privacy seems borne out of a desire to protect himself and, to some extent, those that he loved. By the time he had become Doctor Who, his life had grown complicated. He had two families – one with his wife Margaret and children Joanna, David and Michael, and on the other side of London, another with girlfriend Ethel (or 'Bunny') and three other children he had also fathered. The author works hard to understand his father's motivations. He's helped immeasurably by numerous extracts from Troughton's own diaries, although many of these are often contradictory. On acting – at one point he's thinking of giving it all up, the next it's all about 'fulfilling his destiny...' On his family life – one moment he's berating himself for leaving his wife and daughter while he plays New York in two Laurence Olivier productions, and later he's asking himself whether he could ever stay with the same partner for the rest of his life.

Michael Troughton makes no bones about how jealous he felt towards his father's 'other' family. Patrick Troughton moved out in 1955, when Michael was just ten months old. From there on he became a rather distant figure in his life, visiting or phoning just once a week. Michael, however, still writes with great affection about the handful of days and short breaks he did spend with his father, and one gets the impression that this is a more forgiving portrait of this period than you would have got if the book had been written by his siblings Joanna or David.

By the time Troughton was cast in *Doctor Who*, he was attempting a reconciliation with his wife. Home life with Bunny had become strained as she had become close to a writer friend of theirs. In the week before the rehearsals and recording of his first full appearance in *The Power of the Daleks*, however, things changed again. Bunny had ended her relationship and Troughton had once more moved out. Phoning Michael to tell him how the recording had gone, Joanna flatly refused to talk to him. Joanna's relationship with her father later floundered completely in 1975 when Troughton separated from his other family to marry Shelagh Holdup. He wanted to sell the family home and Joanna fought, along with her mother, to keep it. From then on she never spoke to him again, and her children never knew their grandfather.



Michael Troughton's extraordinary book never lets up with the surprises. His father died in 1987 attending a *Doctor Who* convention in Chicago. The book ends abruptly with Michael's account of hearing the news, and he leaves Sixth Doctor Colin Baker to round things off with an *Afterword* that praises Troughton as a performer. The book, however, feels lacking in some kind of concluding 'overview'. The author's story makes you curious about those Troughton left behind – his 14 (and possibly more) grandchildren, for instance. How do they feel about having a famous Time Lord in the family? But that's a small quibble, and perhaps a wish to give things a cuddlier persona. In truth, it's completely engrossing as it is. **VANESSA BISHOP**

Shooty Dog Thing 2th & Claw

BOOK Hirst Books
EDITED BY Paul Castle and Jon Arnold
AVAILABLE FROM
paul.brax.castle@googlemail.com
RRP £9.99

The second volume of *Doctor Who* writing from fanzine *Shooty Dog Thing* differs from the first collection. Where that was a 'best of' selection from the fanzine, this is one hundred per cent completely new material. Volume One focused on *Doctor Who* across all mediums, whereas Volume Two seems to focus more on the TV series itself. There is a specific call to arms towards fans of Christopher Eccleston's, David Tennant's and Matt Smith's Doctors, who may have felt bewildered by earlier *Doctor Who* stories and stayed away, intimidated and confused by contradictory opinions.

'You liked Series One? You might like these...' begins a mammoth five-part article that pops up throughout the course of the book, where, as with **DWM**'s own *Time Team*, twenty-first-century stories are paired with earlier adventures that are of a similar type. This is fun for everyone, even those who know past and present equally well. The mind starts whirring immediately on seeing the pairing as to what might be written underneath: *Rose* – *Survival*, *The Girl in the Fireplace* – The TV Movie and so on. Jon Arnold's entertaining *The New Pertwee Era* basically does the same but in a more concentrated form. Enjoy the storytelling of the Russell T Davies era? Then check out the Jon Pertwee years, because that's where it gets most of its cues, he argues.

SHOOTY DOG THING
2th & CLAW
EDITED BY PAUL CASTLE AND JON ARNOLD

Elsewhere the book grapples with some more traditional fanzine posers. How many times the Doctor can regenerate, a fact well-established at a firm 12 in *The Deadly Assassin* (1976) is now perhaps back on the table thanks to a quip made by the Doctor in *The Sarah Jane Adventures*. Meanwhile the importance of continuity is examined in an enjoyable exchange between Finn Clark and Colin Brake.

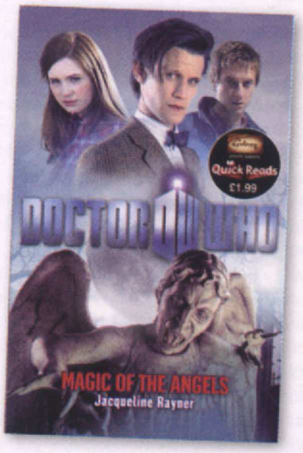
There's a breadth of material here that will satisfy the tastes of most fans, and it's all power to the editors and contributors that *Shooty Dog Thing: 2th and Claw* is an engrossing read throughout. **VANESSA BISHOP**

Magic of the Angels

BOOK BBC Books
WRITTEN BY Jacqueline Rayner
FEATURING The Eleventh Doctor, Amy and Rory
RRP £1.99

Jacqueline Rayner's contribution to the *Quick Read* series brings the ever popular Weeping Angels into the baying arena of a Simon Cowell style TV talent show – *Britain's Got Magic*. The Doctor, Amy and Rory are on holiday in London and, having been thrown out of most of its attractions (due to the Doctor showing off and correcting everyone's history), they find themselves drawn to a West End magic show where a one-time TV talent contestant is winning great acclaim for a spectacular trick that forms the finale of his act. Seated in the stalls, however, the Doctor becomes alarmed when, amongst the prop gravestones and statues that litter the stage, he spies the terrifying form of a Weeping Angel.

This is a Weeping Angel story that takes the creatures back to basics, utilising their ability to send people back in time and feed off the energy created by their disappearance. It also works as a bit of satire and TV wish-fulfilment. West End magician Sammy Star didn't win his TV talent contest – in fact, he was derided and laughed off the programme – but now, his vanishing act is a big success thanks to a Weeping Angel, and invited back onto the show, his thoughts quickly turn to getting rid of those who cruelly mocked him in the first place. Oh, if only...

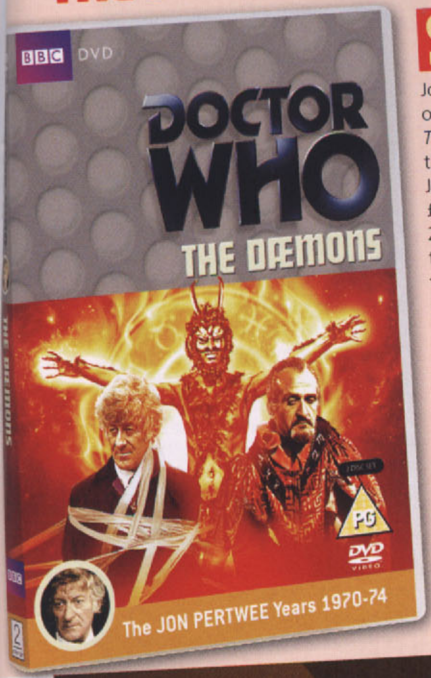


By their design and mandate, the *Quick Read*s are fairly straightforward adventure type stories. Even so, it's a pity that there's no background to how Sammy Star came to acquire a Weeping Angel or how he's managed to avoid being zapped back in time himself. But the book's brevity doesn't prevent Rayner from creating great characterisations and some nice moments that fans will appreciate, such as the London tour guide the Doctor upstages with his own tales of alien attacks on the city. Best of all is the Time Lord rifling through the TARDIS wardrobe for something appropriate to wear to a *Britain's Got Magic* audition – sparkly silver cat-suit for Amy, frilly white shirt, velvet jacket, black cape with red satin lining for him... **VANESSA BISHOP**

WIN!

Enter this month's competitions for the chance to win the very latest *Doctor Who* releases on DVD and CD!

THE DÆMONS on DVD!



Supernatural forces, summoned by the Master, confront the Doctor and his companion Jo Grant in the sleepy English village of Devil's End as the 1971 adventure, *The Dæmons*, starring Jon Pertwee as the Third Doctor and Katy Manning as Jo, comes to DVD on 26 March, price £20.42. Those excellent people at 2|entertain have given us **FIVE** copies of the extras-packed DVD to give away to the readers who are able to answer this devilishly difficult question:

What unholy creature battles the Brigadier and his troops in *The Dæmons*?

- A Bok, a Gargoyle
- B Spock, a Vulcan
- C Gok, a fashion expert

To enter, call **09011 542 221** and leave your details, or post your entry to the address below, writing this order at the start: "CHAP WITH WINGS, THERE. FIVE ROUNDS RAPID."

SARAH JANE SERIES 5 on DVD!

BBC DVD
THE Sarah Jane ADVENTURES
The Fifth Series
PG

The fifth series of *The Sarah Jane Adventures* is out now on DVD and Blu-ray, collecting together the final three stories of the *Doctor Who* spin-off. The series stars Elisabeth Sladen as Sarah Jane who encounters a man made of metal, an alien child, and the enslaved one-eyed Skullions! 2|entertain has given us **FIVE** copies of the DVD, worth £15.31, to offer to the readers who can answer this question:

In which story did actor James Dreyfus appear?

- A *The Man Who Never Was*
- B *The Man Who Fell to Earth*
- C *The Man from Del Monte*

Phone **09011 542 223** to enter, or by post to the address below, starting with this plea: "GIMME, GIMME, GIMME!"

JAGO & LITEFOOT SERIES FOUR CD BOX SET!

Professor Litefoot and his fellow sleuth Henry Gordon Jago are back for a fourth series of fantastical adventures in Victorian London. Trevor Baxter and Christopher Benjamin once again star in the *Doctor Who* spin-off audio drama series with four brand new adventures collected together in a handsome box set. The stories are: *Jago in Love* by Nigel Fairs, *Beautiful Things* by John Dorney, *The Lonely Clock* by Matthew Sweet, and *The Hourglass Killers* by Justin Richards.

Also returning as a regular character for this fourth series is Louise Jameson as Leela. Plus, a new but familiar name joins the cast: Colin Baker. Best known as the Sixth Doctor, here Colin plays the enigmatic Professor Claudius Dark. The box set of *Jago and Litefoot* Series Four is available from 31 March for just £35.00 and as a download for £30.00. Big Finish has given us **THREE** CD sets to offer for free to the readers who can deduce the correct answer to this question:

In which story did Jago and Litefoot first meet Leela?

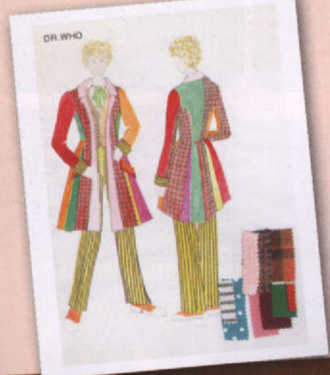
- A *The Talons of Weng-Chiang*
- B *The Claws of Axos*
- C *The Hand of Fear*

Phone **09011 542 222** and leave your details to enter, or you can post your entry to the address below, marking it with this ghoulish observation at the start: "MAKE AN 'ORSE SICK THAT WOULD!"

BIG FINISH
CHRISTOPHER BENJAMIN • TREVOR BAXTER • LOUISE JAMESON • COLIN BAKER
FROM THE WORLDS OF DOCTOR WHO
JAGO & LITEFOOT
INVESTIGATORS OF INFERNAL INCIDENTS
SERIES FOUR

A LIMITED EDITION PRINT!

The Collectable Art Company has released a special print of the original design for the Sixth Doctor's colourful costume. Limited to just 1500 copies, each print is signed by both the costume's designer, Pat Godfrey, and the man who wore it, Colin Baker. It is also accompanied by a special *Script to Screen* booklet about the costume. Each print costs £130 (plus VAT) and is available from *thecollectableartcompany.com*, and we have one to give away for free to the reader who can answer this question:



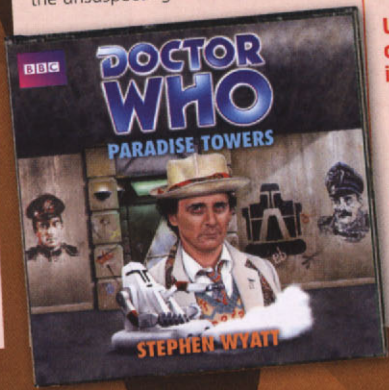
What did the Sixth Doctor wear on his colourful coat?

- A A cat badge
- B A stick of celery
- C A bow tie

Phone **09011 542 224** to enter or post your entry to the address below, putting Peri's sage sartorial advice to the Doctor at the beginning: "YOU CAN'T GO OUT DRESSED LIKE THAT!"

PARADISE TOWERS on CD!

The Seventh Doctor and Mel are told to "Build high for happiness" when they pay a visit to Paradise Towers, but it's far from being a happy place. Robot cleaners, officious caretakers, and cannibalistic residents lie in wait for the unsuspecting time travellers...



Bonnie Langford, who played Mel, reads Stephen Wyatt's novelisation of his 1987 TV story, *Paradise Towers*, the latest *Doctor Who* talking book from AudioGO. The CD is released on 5 April for just £13.25, and we have **FIVE** copies to send to readers who can tell us the answer to this question:

Who are the two cannibalistic old ladies that Mel encounters in Paradise Towers?

- A Biddy and Baxter
- B Tilda and Tabby
- C Hinge and Bracket

Phone **09011 542 225** and leave your details to enter, or post your entry to the address below, beginning with this architectural advice: "BUILD HIGH FOR HAPPINESS!"

HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 8 March and close at midnight on Wednesday 4 April 2012. Service Provider: Telecom Express, 0870 880 4869 **BY POST:** Send to **Doctor Who Magazine** 445, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 4 April 2012.

TERMS AND CONDITIONS: Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

The Dæmons

DVD 2|entertain

STARRING Jon Pertwee (the Third Doctor), Katy Manning (Jo Grant), Nicholas Courtney (Brigadier Lethbridge-Stewart), Richard Franklin (Captain Mike Yates), John Levene (Sergeant Benton), Roger Delgado (the Master)
WRITTEN BY Guy Leopold
DIRECTED BY Christopher Barry
FIRST BROADCAST 22 May – 19 June 1971
RRP £20.42

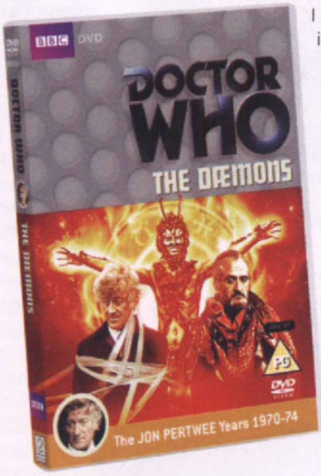
RELEASED 26 MARCH

The morning after the night before.

A chap with wings, yesterday.

The Dæmons, the much-loved Third Doctor adventure which was the climax of Season Eight back in 1971, sees its long-awaited release on DVD this month. Sadly, with the exception of Episode Four, the original tapes of the story were destroyed back in the 1970s, leaving only black-and-white film copies surviving. However, pioneering work by the fledgling Restoration Team in the early 90s combined the films with a domestic video recording, in order to create a colour copy that was released on VHS.

Now, *The Dæmons* has been re-restored for the DVD release. How impressively the technique has developed over the intervening years can be judged by a quick comparison with the original 1992 'colourisation test' and a clip from BBC1's *Tomorrow's World* presented on this two-disc set as DVD extras.



In addition to the painstakingly restored picture and sound, there's the usual supporting features to enjoy, too. "I knew making a documentary about *The Dæmons* could potentially be a poisoned chalice," says DVD documentary producer Chris Chapman. "This adventure was the recipient of one of the first *Doctor Who* 'making-of' documentaries, in the form of Reeltime's *Return to Devil's End* – an unofficial VHS release from the 90s, which took the likes of Jon Pertwee, Nicholas Courtney and John Levene back to the village of Aldbourne, where the story's location scenes had been filmed, for a trip down memory lane. So when I set out to produce *The Devil Rides Out*, a new 'making-of' for *The Dæmons*, I was conscious of not repeating what had come before, instead giving fans something fresh.

"I'd already filmed in Albourne for a documentary about director Christopher Barry a few years ago, so it would be going over old ground to film there. Instead, I've opted to embrace the story's demonic imagery as the documentary's visual look – all goat skulls, pentagrams and lots of Hammer-esque candles. I also drafted in interviewees that the *Devil's End* release had missed out: Katy Manning, Damaris Hayman, Terrance Dicks and Assistant Floor Manager Sue Heddon – they joined Christopher Barry and Richard Franklin, who had featured in the previous documentary. We were also bolstered by footage of [producer] Barry Letts, taken from an interview Ed Stradling recorded in 2008."

"The idea had been mooted five or six years ago," Stradling himself reveals, "to record one long interview with Barry for a potential biography, and also as a 'backup' interview for future *Doctor Who* releases in case Barry's health deteriorated. Initially Barry wasn't keen, so it got no further, and then he became ill. By 2008 he was back in reasonable health having recovered from his chemotherapy. So I broached the idea again, and eventually persuaded him to do the interview. The idea was to discuss the whole of his career, but we ran out of time. So we got very little material about his work on the BBC Classic Serials.

"Excerpts of this interview have been seen on previous DVD releases," Stradling explains, "and will be seen on a few more – but I did eventually decide to make this biography programme. Barry's sons Crispin and Dominic were keen to contribute – they transformed the programme from a fairly mundane career overview into a warm and personal tribute. I was particularly keen to stress the importance of Barry's work on the Classic Serials, which wasn't easy because, as I say, we had very little from Barry on the subject. I also thought it was important to convey what a minor job his stint as *Doctor Who* 'Executive Producer' in 1980-81 actually was – it was something he did at arm's length, while working on the Classics."

"I hope," Chris Chapman concludes, "that *The Devil Rides Out* is something that feels like a brand new take on this much-loved story..."

DAVID DARLINGTON

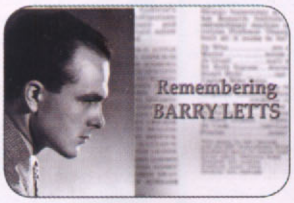
WHAT'S IT ABOUT?

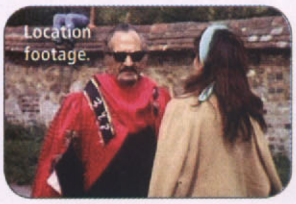
Trapped in the village of Devil's End, the Doctor and Jo discover that the Master is masquerading as the new vicar and is using black magic to conjure up an ancient Dæmon...

EXTRA FEATURES

- Commentary with stars Katy Manning, Richard Franklin and Damaris Hayman, and director Christopher Barry
- *The Devil Rides Out* – cast and crew look back on the making of the story
- *Remembering Barry Letts* – a look back at Barry's life and work
- Location Film – a silent amateur 8mm film shot during the location filming for the story
- Colourisation Test – test version of Episode One from 1992
- *Tomorrow's World* – an item from an episode of the science show from 1992 that explores the technology used to restore *The Dæmons*
- Programme subtitles and subtitle production notes
- Photo gallery
- PDF *Radio Times* listings
- Coming Soon: *Nightmare of Eden*

BUY IT BECAUSE: It's a favourite of most of its cast, held in fond regard by fans too – and unavailable for altogether too long!




Location footage.

DAMARIS HAYMAN
'Miss Hawthorne'

THE TIME-SPACE VISUALISER

Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.

MARCH

THURSDAY 8

CD - AUDIO READING

- ***Darkstar Academy*** by Mark Morris [Eleventh Doctor, Amy and Rory] AudioGO £10.20
- ***Torchwood: Army of One*** by Ian Edgington [Gwen, Rhys] AudioGO £10.20 See page 78

THURSDAY 15

BOOK - HARDBACK NOVEL

- ***Shada*** by Gareth Roberts, based on the original story by Douglas Adams [Fourth Doctor, Romana and K9] BBC Books £16.99

CD - TALKING BOOK

- ***Shada*** by Gareth Roberts, read by Lalla Ward. AudioGO £13.25

MONDAY 26

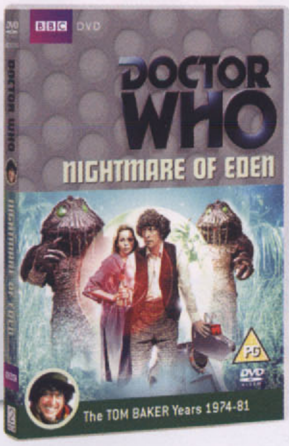
DVD

- ***The Dæmons*** by Guy Leopold [Third Doctor, Jo, the Brigadier, Yates, Benton, the Master] 2|entertain £20.42 See above

SATURDAY 31

CD - AUDIO DRAMA

- ***The Wrath of the Iceni*** by John Dorney [Fourth Doctor and Leela] Big Finish £10.99 See page 77
- ***Wirrn Isle*** by William Gallagher [Sixth Doctor and Flip] Big Finish £14.99 See page 77
- ***Jago and Litefoot – Series 4*** by Nigel Fairs, John Dorney, Matthew Sweet, Justin Richards [Henry Gordon Jago, Professor



The Wrath of the Iceni

AUDIO DRAMA Big Finish

WRITTEN BY John Dorney
STARRING Tom Baker (the Fourth Doctor) and Louise Jameson (Leela)
ALSO STARRING Ella Kenion (Boudica), Nia Roberts (Bragnar), Michael Rouse (Caedmon/Festucas), Daniel Hawksford (Pacquolas/Man)
RRP £14.99 (CD), £12.99 (download)

RELEASED 31 MARCH

WHAT'S IT ABOUT?

The Doctor has brought Leela to ancient Norfolk to learn about her ancestors. It is the time of Boudica's rebellion when the tribe of the Iceni rises up against its Roman masters. As Leela begins to be swayed by the warrior queen's words, the Doctor has to make a decision: save his friend... or save history itself?

The Fourth Doctor and Leela's third original audio adventure is that rarest of *Doctor Who* stories: a pure historical.

"The brief was originally 'Romans in Britain'," recalls writer John Dorney. "That's what I was given. They didn't specify anything about where it had to go. I woke up at about three in the morning with the idea of 'Leela meets Boudicca' and thought yeah, that's the story."

How does the writing process compare to something more science-fictional? "The difference is there's a degree to which you have less manoeuvrability on plot, because you have to base it on real historical events. There's also pressure on you, because once you do a big historical event or character in *Doctor Who*, there's a degree to which that will remain The Story. You feel like you've got to get it right, because if it's a science-fiction story, someone else can do something similar, whereas Big Finish will probably never do another Boudicca story now.

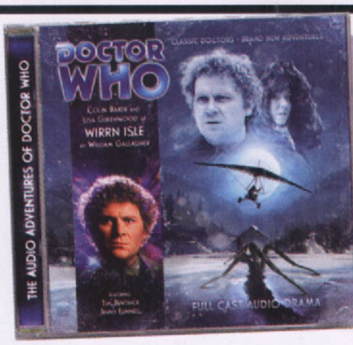
"It obviously requires more research than something set in your own world, and you have to be responsible for knowing the historical events and keeping it close to them, although there is a degree of going, 'Yeah but it's more *dramatic* if we do it this way'."

The story is an unusual one for the Doctor and Leela, too. "They slightly get to loggerheads with each other," John reveals. "It's one of those things where they're neither of them wrong, and neither of them right; they just have different perspectives on what's going on and what they see. Their starting places are so different that they're going to clash over their responses, and that reveals things about both of them, hopefully.

"The pacifist travelling with the savage is quite a weird combination at the best of times, and it becomes a tricky thing to keep in balance, so sooner or later they've got to clash..." **DAN TOSTEVIN**

BUY IT BECAUSE: It pushes the Doctor and Leela's characters to places they've never been on TV.

Wirrn Isle



AUDIO DRAMA Big Finish

WRITTEN BY William Gallagher
STARRING Colin Baker (the Sixth Doctor), Lisa Greenwood (Flip Jackson)
ALSO STARRING Tim Bentinck (Roger Buchman), Jenny Funnell (Veronica Buchman), Tessa Nicholson (Toasty Buchman), Rikki Lawton (Iron), Dan Starkey (Sheer Jawn)
RRP £14.99 (CD), £12.99 (download)

RELEASED 31 MARCH

WHAT'S IT ABOUT?

The Sixth Doctor and his companion, Flip, visit an island on Loch Lomond on the repopulated Earth of the far future. There, Roger Buchman has brought his family to establish a colony. But something else resides in the Loch. Something the Doctor has met before. The Wirrn are back. And they're hungry...

The Wirrn are back!

"When you say the word 'Wirrn', I immediately see that one falling out of the storage cupboard in [1975 TV story] *The Ark in Space*, and I hear that ferocious chirruping sound from [2009 audio drama] *Wirrn Dawn*," recalls the writer of their latest adventure, William Gallagher.

"Wirrn scare me incredibly, but this is not saying a great deal. I frighten ridiculously easily, but I think now that it also means I can write it, because I really get how scary things are for the characters. That's the key part of *Wirrn Isle*, though: the effect of the Wirrn on the characters. Fear magnifies the cracks that are already there."

To say the sole TV story featuring the Wirrn is highly acclaimed would be an understatement. Did William feel that he was under pressure to live up to that script's success?

"There is a weight on you when you're following something so great," he nods. "I knew what the Wirrn could do and though I had to show that for new listeners I had to move them on at least a little. I felt I really got to concentrate on the impact of the Wirrn on my characters. So I felt the pressure of living up to it, but I also felt ignited by that story."

Wirrn Isle brings to a close the trilogy of stories featuring the Sixth Doctor's newest companion, Flip Jackson. "Flip is Jonathan Morris' character. He, John Dorney and I talked a lot about her throughout the whole process of our three stories. Jonny briefed us on her and I think both John and I went back to him on occasion to check what we were doing was consistent with what he had in mind. I had such a clear idea from Jonny that Flip seemed very real to me immediately. So much so that I felt bad about some of the things I was putting her through..." **DAN TOSTEVIN**

BUY IT BECAUSE: Flip's story comes to a stunning climax.

Binary

AUDIO DRAMA Big Finish

WRITTEN BY Eddie Robson
STARRING Caroline John (Liz Shaw)
ALSO STARRING Joe Coen (Childs), Kyle Redmond-Jones (James Foster)
RRP £12.99 (CD), £9.99 (download)

RELEASED 31 MARCH

WHAT'S IT ABOUT?

Trapped inside an alien computer, Liz Shaw faces a battle for survival against a lethal defence system...

This month's *Companion Chronicle* features two guest voices, and is told without narration. "[Producer] David Richardson just said 'How do you fancy doing Liz Shaw and two other characters, and do it full-cast?'" says writer Eddie Robson.

In terms of the structure and narrative, how do the three voices work? "The set-up of it is that at one of UNIT's many HQs, in the basement, there's this alien computer from an unseen adventure Liz had with the Doctor," Eddie reveals. "Liz has been tasked with trying to get this computer working.The other two characters are members of UNIT who Liz is working with on this."

How does the format compare to a traditional, narration-driven *Companion Chronicle*? "I tend to find it goes a bit slower, something that's mostly narrated," points out Eddie. "It's prose. So in a way, [full-cast] can kind of up the pace a bit. "It feels like a stage play, or an old-fashioned one-set TV drama. Maybe it's a more natural fit for radio in some ways. *Doctor Who* generally isn't static – it's much more defined by moving around, running down corridors, and although that's a cliché it's very rare that *Doctor Who* happens in a confined environment." **DAN TOSTEVIN**

BUY IT BECAUSE: It proves why Liz Shaw is a truly great companion.

Litefoot, Leela] Big Finish £30.00
See page 78
■ ***The Companion Chronicles: Binary*** by Eddie Robson [Liz Shaw] Big Finish £8.99 See page 77

APRIL

MONDAY 2
DVD
■ ***Nightmare of Eden*** by Bob Baker [Fourth Doctor, Romana and K9] 2|entertain £20.42

THURSDAY 5
MAGAZINE
■ **DWM 446** Panini £4.50

MONDAY 30
CD - AUDIO DRAMA
■ ***Energy of the Daleks*** by Nicholas Briggs [Fourth Doctor and Leela] Big Finish £10.99
■ ***The Emerald Tiger*** by Barnaby Edwards [Fifth Doctor, Nyssa, Tegan and Turlough] Big Finish £14.99
CD - AUDIO READING
■ ***The Companion Chronicles: The Wanderer*** by Richard Dinnick [First Doctor, Ian] Big Finish £8.99

MAY

THURSDAY 3
MAGAZINE
■ **DWM 447** Panini £4.50

MONDAY 7
DVD
■ ***Ace Adventures*** [Seventh Doctor and Ace] [Box set containing *Dragonfire* by Ian Briggs and *The Happiness Patrol* by Graeme Curry] 2|entertain £30.60

TUESDAY 31
CD - AUDIO DRAMA
■ ***Trail of the White Worm*** by Alan Barnes [Fourth Doctor, Leela, the Master] Big Finish £10.99
■ ***The Jupiter Conjunction*** by Eddie Robson [Fifth Doctor, Nyssa, Tegan and Turlough] Big Finish £14.99

COMING SOON...

AN ORIGINAL AUDIO ADVENTURE
TORCHWOOD
ARMY OF ONE
WRITTEN BY IAN EDGINTON
READ BY KAI OWEN
BBC

Torchwood: Army of One

AUDIO READING AudioGO

WRITTEN BY Ian Edginton
FEATURING Gwen and Rhys
READ BY Kai Owen
RRP £10.20 (CD)

RELEASED 8 MARCH

WHAT'S IT ABOUT?

Washington DC is hit by a spate of serial killings where bodies are reduced to husks. For Gwen and Rhys, life is about to get difficult…

This first of a new run of four stories set in the aftermath of *Torchwood: Miracle Day* comes from Ian Edginton, a seasoned writer of *Torchwood* and *Doctor Who* comic strips, and a new contributor to the AudioGO range. "I like the human aspect to *Torchwood*," Ian reveals, "especially the characters of Gwen and Rhys – that grounds it somehow. I especially empathise with those two as I'm a new dad myself with two small children. I really wanted to convey how much having kids changes your life – that's why writing for Gwen and Rhys was so perfect."

"We were planning, writing and editing these new audio adventures during transmission of *Miracle Day*," explains project editor Steve Tribe, "with no advance knowledge of what was about to happen on telly – so in tone, we're probably a little closer to earlier incarnations of *Torchwood* than *Miracle Day*. However, we completed our stories after the episodes had broadcast, so we were able to build elements of that series into ours…" **DAVID DARLINGTON**

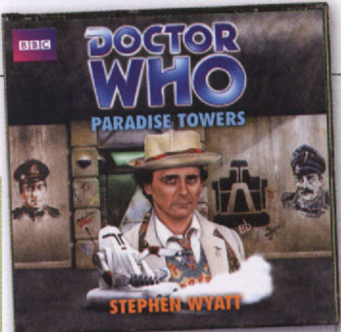
BUY IT BECAUSE: It continues the story of Torchwood, post *Miracle*.

Paradise Towers

TALKING BOOK AudioGO

WRITTEN BY Stephen Wyatt
FEATURING The Seventh Doctor and Mel
READ BY Bonnie Langford
RRP £13.25 (CD)

RELEASED 5 APRIL



WHAT'S IT ABOUT?

Mel wants to go swimming so the Doctor takes her to a tower block called Paradise Towers. When they arrive they discover that the place is far from being the superb leisure resort they had expected…

Less than a year on from the DVD release of this 1987 story, here's a different take on *Paradise Towers* – the Seventh Doctor's second story which firmly establishes his character and sets the template for his era.

"The book is a great example of these Target novelisations doing what they do best," says commissioning editor Michael Stevens, "adding texture and definition to the characters and environments. I don't think the tone is all that different from the TV version – you've still got the impetuous Kangs tying the Doctor and Mel up and firing arrows at them, you've still got Tilda and Tabby the cosy cannibals, and you've still got Mel's desperate mission to find a luxury swimming pool! But when writing these and the other characters, including the Caretakers and Pex, Stephen Wyatt tells us a lot about their background and their motivations – or lack of! And I'd say the Chief Caretaker is a darker, more menacing figure than he was portrayed on screen. All this works well in print and on audio, and it's particularly nice that Mel is at the forefront of the narrative, because of course Bonnie Langford is the reader. I don't recall if Bonnie had read an audiobook before – I know she hadn't done so for us – but she is a natural. She brings a warmth and a knowing humour to the narrative, and her character voices are terrific!"

"Bonnie reads this one with razor sharp vitality," agrees sound designer Simon Power, "which gave me a lot of dynamic range to play with when it came to adding effects and music. I really wanted to make the Towers sound like an eerie forgotten wasteland. I gave some of the music cues an eighties feel, with layers of brassy synth and big stabs. It's a great story and although it has its lighter moments, the gangs of roaming children are quite intimidating when they break into tribal chants. For this, I've layered up Bonnie's voice and added lots of reverb, so that they echoed around the empty streets and alleyways of the crumbling apartment buildings."

"Bonnie tells me she enjoyed reading *Paradise Towers*," Stevens concludes, "so I hope she'll be able to do more for us in the future…" **DAVID DARLINGTON**

BUY IT BECAUSE: It expands on the TV version, vividly and with humour.

Jago & Litefoot Series 4

AUDIO DRAMA Big Finish

WRITTEN BY Nigel Fairs, John Dorney, Mattew Sweet, Justin Richards
STARRING Trevor Baxter (Professor Litefoot), Christopher Benjamin (Henry Gordon Jago), Louise Jameson (Leela), Colin Baker (Claudius Dark)
RRP £35.00 (CD), £30.00 (download)

RELEASED 31 MARCH

BIG FINISH
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FROM THE WORLD OF DOCTOR WHO
JAGO & LITEFOOT
INVESTIGATORS OF INFERNAL INCIDENTS
SERIES FOUR

WHAT'S IT ABOUT?

Jago and Litefoot encounter the enigmatic Professor Claudius Dark, who's trailing their every move, and manipulating from the shadows…

Jago and Litefoot are back for a fourth series of acclaimed *Doctor Who* spin-off adventures, and they're not alone. Fourth Doctor companion Leela is sticking around, and Sixth Doctor actor Colin Baker is putting in an appearance too…

"Series Three of *Jago & Litefoot* ended with Jago and Litefoot being summoned to see a person whose voice was very similar to that of the Sixth Doctor," producer David Richardson reminds us, "but claims to be called Professor Claudius Dark. And that's the mystery for this series: who is he?"

"*Jago & Litefoot* is the sort of series that lends itself to Colin's talents, I thought," explains script editor Justin Richards, "and that he would fit well with Christopher and Trevor. He turns up throughout as a mysterious character who seems to help them, but they're not sure which side he's on."

The first episode, Nigel Fairs' *Jago in Love*, does what it says on the tin. "He meets the love of his life," reveals David, "a musical act called Abigail, who sweeps him off his feet."

John Dorney's *Beautiful Things* features Oscar Wilde. "Whilst we were making the third series, we had a script in which Litefoot reveals his distaste for Oscar Wilde," David recalls. "I was straight on the phone to Justin saying we had to do this story. It's an interesting take on *The Picture of Dorian Gray*. It's dark, but has some of the funniest material we've done."

Third is *The Lonely Clock*, "a quite small and contained story by Matthew Sweet, in which Jago and Litefoot are trapped on a speeding Underground train, counting down to disaster. As you might expect from Matthew, it's fantastical, and intricate, and clever.

"And the grand finale is *The Hourglass Killers*," David concludes, "a beautiful script from Justin. It's fast and funny and epic, the biggest *Jago & Litefoot* story we've done, without losing the series' flavour."

But where do you go once you've had an actual Doctor in the cast? "You do something outrageously clever," chuckles David, "which is what we've got for Series Five…" **DAN TOSTEVIN**

BUY IT BECAUSE: The cast get their biggest – and most exciting! – shake-up yet.

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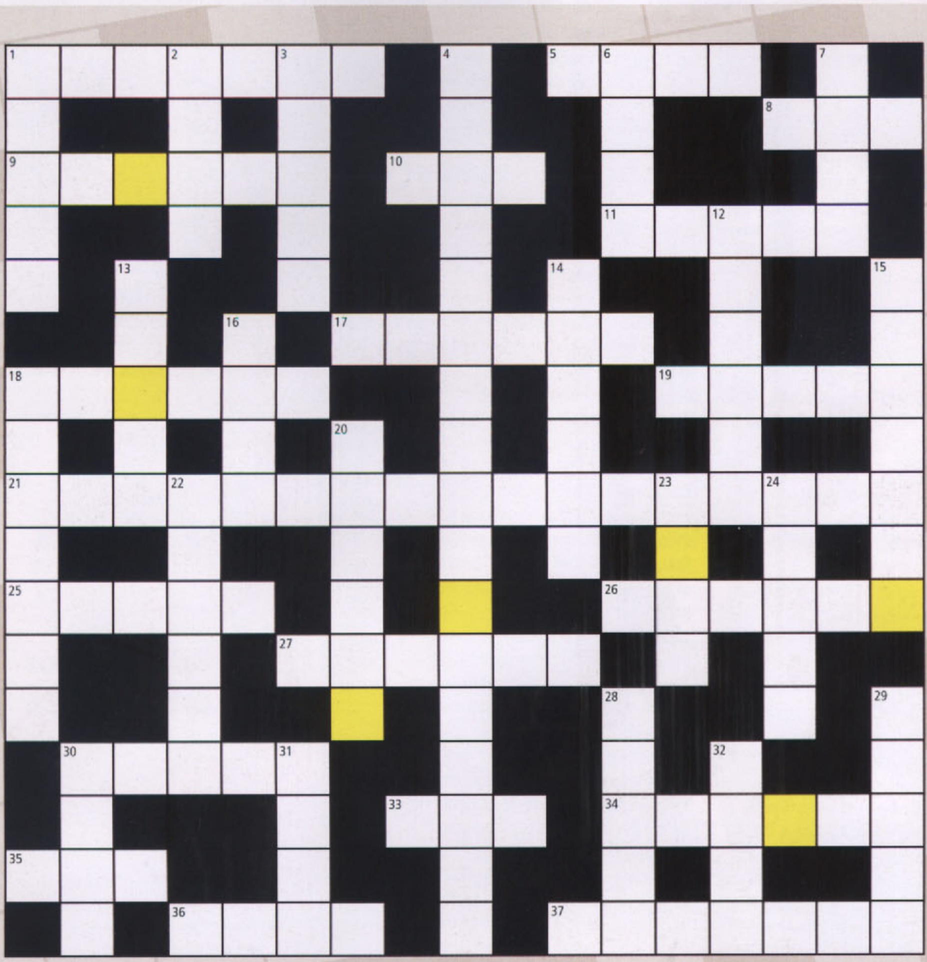
Think you know your Gavrok from your Gantok? Then test yourself with this *Doctor Who* puzzle!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ACROSS

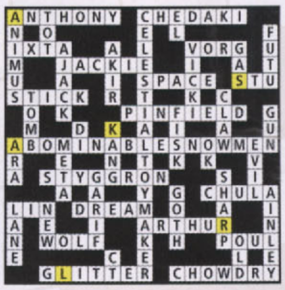
1 (and 4 Down) Secret meeting place used by Tegana (3,4,2,4,7,4)
5 (and 2 Down) Special Security Agent (4,4)
8 (33 Across) The sign of a dangerous Ood (3,3)
9 Delegate involved in the Daleks' master plan (6)
10 Val McCrimmon, for example (1,1,1)
11 Temporal _____ (5)
17 A companion of the Doctor (6)
18 The Sontarans, for example (6)
19 (and 26 Across) Director of *Voyage of the Damned* (5,6)
21 An evil Sensorite (4,13)
25 Kate _____ - guest star with the Sixth and Seventh Doctors (1,4)
26 See 19 Across
27 A forgettable alien (6)
30 David _____ - guest star of *The Time Warrior* and *The Nightmare of Eden* (5)
33 See 8 Across
34 He became a Krynoid (6)
35 Worshipped by Kal and Za (3)
36 She travelled with Captain Cook (4)
37 He worked with 27 Across (7)

DOWN

1 A companion of the Doctor (5)
2 See 5 Across
3 Planet observed by a stargazing Wilfred Mott (5)
4 See 1 Across
6 Company that released the audio adventure *The Pescatons* (4)
7 Mike ____ - visual effects designer (4)
12 The Doctor replaced Captain Jack's gun with one of these (6)
13 Mrs _____ - a neighbour of the Tylers (5)
14 Removing the hood of a Headless Monk is a Level One _____ (6)
15 Drashig (anag) (4,3)
16 (and 30 Down) Vessel used by the Space Pirates (4,4)
18 One of Odysseus' servants (7)
20 He unwittingly helped Lon bring the Mara back to life (6)
22 He killed Arbitan (6)
23 A victim of the Minotaur (4)
24 An Atlantean (5)
28 Particularly vulnerable part of Susan's anatomy (5)
29 The Doctor had one that created extra fizz (5)
30 See 16 Down
31 Pawn of the Celestial Toymaker (4)
32 He helped the Doctor contact Patrick Moore (4)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



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'IT WOULD BE INTERESTING TO SEE WHAT AMY POND THOUGHT OF ACE'
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WOTCHA!

The page that is so massive, so merciless, that it will live in history.

Compiled by **THE WATCHER**

A HISTORY OF DOCTOR WHO IN 100 OBJECTS…

#16 DOCTOR IN DISTRESS

Few jewels in *Doctor Who*'s diadem of derangement twinkle more beguilingly than *Doctor in Distress*, 1985's appalling pound-shop simulacrum of the original Band Aid single which, at the time, was a mere three months old and had only just dropped out of the UK chart. Whatever else you might think of *Do They Know It's Christmas?*, it undeniably changed the face of pop music, saved thousands of lives, and played a significant role in the politicizing of a generation. It was into this crackling thundercloud of turbo-charged possibility that a slightly less feted charity supergroup came waddling: a band with the staggeringly ill-advised name of Who Cares.

With its all-star cast, its one-line-each divvying-up of the lyrics, its melodically near-identical singalong chorus, and its low-tech video capturing the vocalists grinning at each other from beneath their studio headphones, *Doctor in Distress* shamelessly aped the Band Aid single beat for beat – except in one crucial respect. Its heroic mission was not to feed the world, but to hasten the return of a TV show by a few months. *What were they thinking?* Never mind the grimness of the tune, the tinny cheapness of the production, the breathtaking vocal stylings of Anthony Ainley and Nicola Bryant, or the inexplicable willingness of members of Ultravox and The Moody Blues to get involved in such a car-crash: you could write a whole book just on the shockingly poor taste.

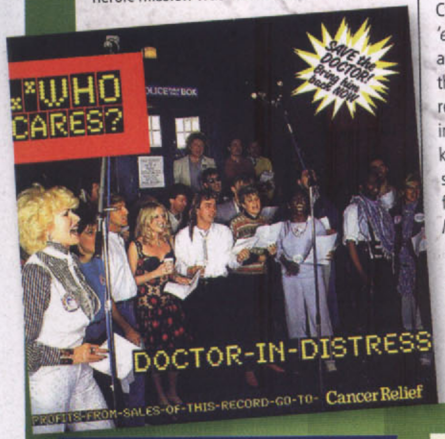
But let other pens dwell on guilt and misery: I'd rather talk about the lyrics. Each and every line is an unconsidered masterpiece of lunacy. Take a moment, for example, to consider the contention that *'There was a police box in a junkyard – we didn't know where it would go.'* Hmm. Surely the crucial proposition is that we didn't know that it *could* go. At all. It was, after all, a police box in a junkyard. That was kind of the point.

The second verse finds *Doctor in Distress* treading on eggshells as it enters the blissful realm of the non-copyright-infringing lyric. This isn't a BBC-endorsed record – far from it – so there can be no Daleks, no Cybermen, no Ice Warriors. Instead we get *'evil metal creatures'*, *'cybernetic humans'*, and *'warriors of the ice'*. But it's in the third and final verse that our loopy lyricist really spreads his wings and takes flight into la-la land. First out of the gate is the knuckle-crushing, sphincter-clenching, spleen-twitching, cold-hearted, dead-eyed fanboy obsessiveness of the line *'We've learned to accept six Doctors'*. Oh, that speaks volumes. We haven't 'marvelled at', or 'cheered on', or 'fallen in love with' six Doctors. No, no, no, no, no. We've 'learned to accept' them. (With hindsight it's a line rendered even more unfortunate by the fact that it wouldn't be long before we discovered that the BBC's drama bosses had only really learned to accept five Doctors, but that's another story.)

Next up is the blatant untruth *'When they were faced with danger, they didn't run, they didn't hide.'* What are you talking about? Of course they flaming well did. Do you want a list? Then, following another spot of studious copyright-dodging (*'a canine computer'* – clever), we ascend the final devastating peak of *'Each screaming girl just hoped that a Yeti wouldn't shoot her.'* Where to begin? Perhaps with the observation that, as far as I can recall, only one *Doctor Who* girl ever encountered the (non-copyright, so we can say the word) Yeti and that, contrary to popular belief, she never really screamed all that much until required to do so by the plot of *Fury from the Deep*. Prior to that story, Victoria specialised instead in a sort of muffled whooping yelp. Furthermore, the Yeti only shoot people in Episodes 2-6 of *The Web of Fear*, and even then I'm struggling to think of a scene in which Victoria specifically hopes that she won't be the victim. So, in summary, the lyric would be altogether more accurate if it went something like *'One yelping girl possibly hoped, during five particular episodes in 1968, that a Yeti wouldn't shoot her.'*

In fact, *Doctor in Distress* plays so fast and loose with reality that you'd be forgiven for refusing to accept even its seemingly innocuous opening gambit at face value. So, in the interests of accuracy, I have just contacted the Met Office Archives – no, really, I have – and it turns out that there's good news and bad news. There were scattered showers across much of the UK on 23 November 1963, but it was unusually mild for the time of year.

IN A NUTSHELL: It was a warm, showery night in November, 49 years ago.


WHO CARES?
SAVE the DOCTOR! Bring him back NOW
POLICE BOX
DOCTOR-IN-DISTRESS
PROFITS-FROM-SALES-OF-THIS-RECORD-GO-TO- Cancer Relief

TOP TEN SITCOMS

- MANDREL ABOUT THE HOUSE
- ONE FOOT IN THE GRAVIS
- ROBIN'S NESTENE
- THE FALL AND RISE OF REGINALD STYLES
- THE OOD LIFE
- THE NERVA BIRDS
- STRELLA STREET
- IN SICKNESS AND IN GELTH
- PRENTIS HANCOCK'S HALF HOUR
- OLD MOTHER DOES 'AVE 'EM

THE SIX FACES OF DELUSION

We've learned to accept six Doctors, with companions at their side / But don't accept all six facts below, one of them's taking you for a ride!

Answer revealed at the bottom of the page.

1 The keyboard player on *Doctor in Distress* was none other than Hans Zimmer, later an Oscar-winning film composer whose credits include *Gladiator*, *The Dark Knight* and *Pirates of the Caribbean*.

2 Fiachra Trench, who co-wrote both *Doctor in Distress* and the immortal theme music for *K9 and Company*, provided the string arrangement for Kirsty MacColl and the Pogues' evergreen Christmas hit *Fairytale of New York*.

3 Talking of evergreen Christmas hits, among the vocalists on *Doctor in Distress* is Jona Lewie, best known for his dub-a-dub-a-dum-dum Yuletide classic *Stop the Cavalry*.

4 Comedy impressionist Faith Brown chose to sing her line 'Warriors of the ice, who stood over seven feet tall' as a tongue-in-cheek tribute to Tina Turner's throaty vocal on her then-recent smash hit *Private Dancer*.

5 Earlene Bentley's eardrum-shredding cry of 'No, no, no, no, noooooooo!', which can be enjoyed after the middle eight, is a direct steal from her 1984 single *Caught in the Act*, which opens with her singing exactly the same line.

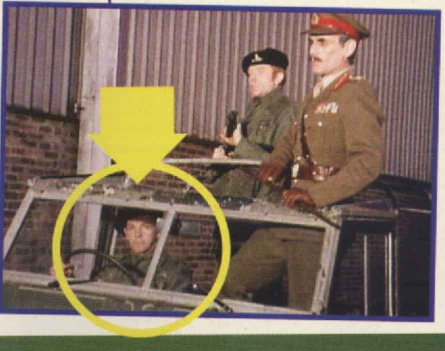
6 *Doctor in Distress* was recorded at London's legendary Trident Studios: other songs recorded at the very same venue include the Beatles' *Hey Jude*, David Bowie's *Life on Mars?*, T. Rex's *Get it On*, Carly Simon's *You're So Vain* and Lou Reed's *Walk on the Wild Side*.

THE STOCKBRIDGE ENGLISH DICTIONARY

DULKIS: that tedious snog in the TV Movie.
HABRIS: a guard captain who suffers from a fatal excess of pride.
JAGAROTH: the animosity between Mick and Bianca.
KRANG: the sound made when a Cyberleader falls over.
LADY ADRASTA: Madam, what this party needs is some Bob Marley.
PEKING HOMUNCULUS: General Finch's driver.
SHARDOVAN: a splinter of Nyssa's double.
TERRADON: what Barry Letts replied when the author of *Inferno* asked which story would be coming next.

SUPPORTING ARTIST *of the month*

If you're going to make a success of being an extra, here's a word of advice: try not to look at the camera. It's one of the basics, really. Unfortunately, nobody thought to tell this to General Finch's driver, who begins staring directly into the camera from the moment he pulls up at 2:26 in Part Six of *Invasion of the Dinosaurs*. The real clincher comes at 3:16, when the shot cuts back to him, still gawping at us insolently out of the fourth wall, as if trapped in some absurdist satire from the pen of Ionesco instead of driving a Land Rover in a slice of hyper-realistic Hulke. He's jolted out of his postmodern reverie by a prod from the General's swagger-stick, whereupon he obligingly puts the vehicle into gear – and then promptly looks straight back at the camera again. It is a supreme performance, effortlessly ranking alongside the spaceship cliffhanger as one of the most disturbing and uncanny moments in this notoriously undervalued six-parter.



ANSWERS: page74 – It's Matrona Kani on the Time-Space Visualiser; page 79 – Just for Fun! Gabriel Chase, Penley, *Madame Butterfly*, Scorby; above – The Six Faces of Delusion Number 4 is a bubbling lump of nonsense. The others are all true.

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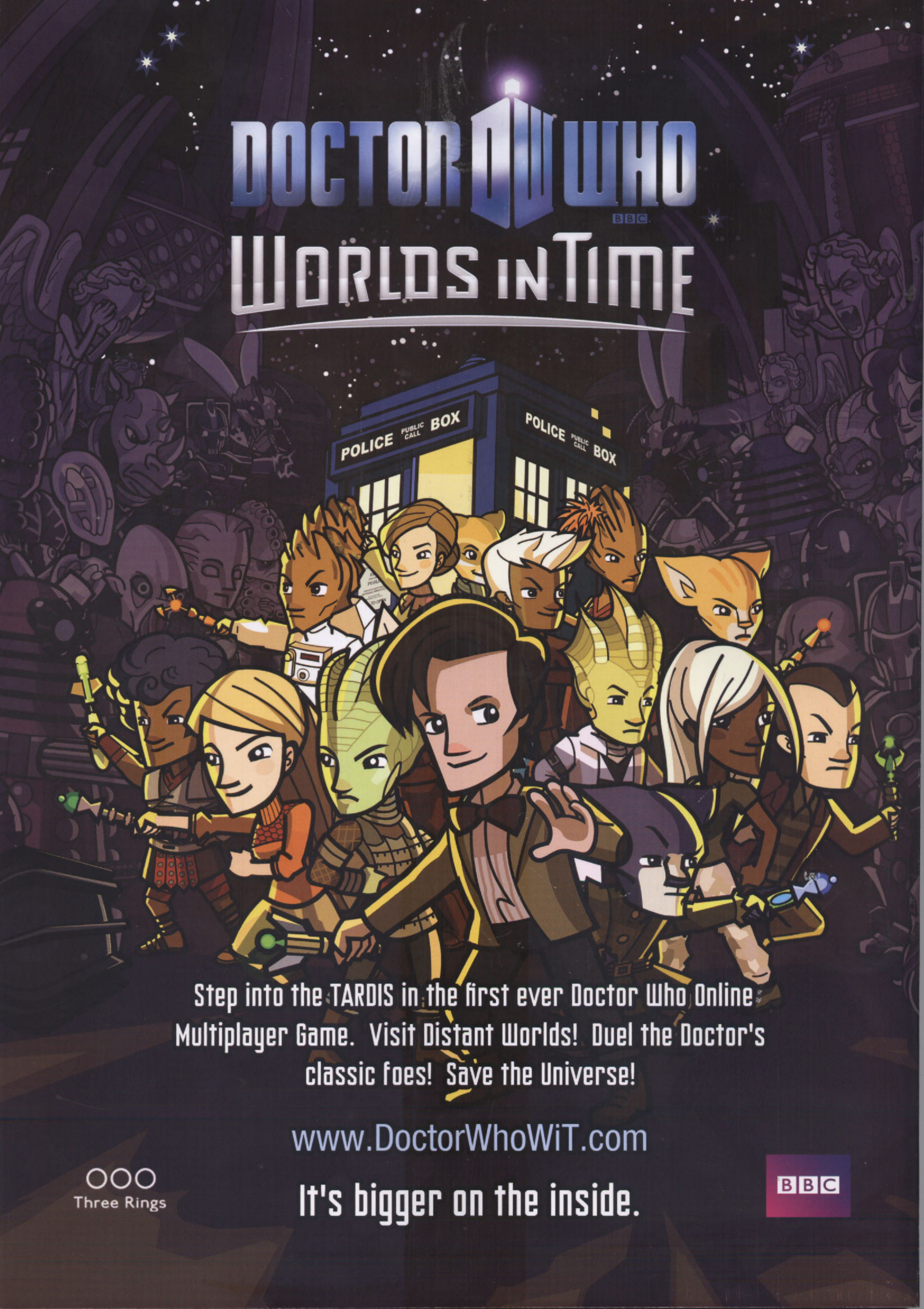
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